VOGUE

ADVERTISING CHECKING COPY
For Office Use Only

MORE TASTE THAN MONEY...
Clothes, Decoration

BEAUTY BULLETIN

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
October 1, 1949
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries

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Beautiful Hair

B R E C K

ENJOY BRECK TREATMENTS AT YOUR BEAUTY SHOP

A Breck Hair and Scalp Treatment will help keep your hair looking its best. It thoroughly cleanses the scalp and removes loose dandruff. It is especially beneficial to have a series of professional Breck Treatments before and after your permanent wave to keep it soft and easy to arrange. A Breck Treatment includes a massage with a Breck Hair Cream, a fragrant Breck Shampoo and a refreshing application of Breck Hair Lotion. The next time you call your Beauty Shop ask about Breck Treatments.

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NEW YORK • SAN FRANCISCO • OTTAWA, CANADA

VOGUE TRADE EDITION

OCTOBER 1

"More taste than money" —good values in fashion; colour theories; adaptable ideas for store promotion.

Our theme: variations

*Vogue Says: "The long-term suit is of foolproof wool"**

★ Pages 112 through 119; 124 and 125: "MORE TASTE THAN MONEY"—from a little red hat, a grey flannel dress—to a black fox stole. Each with a look of good taste plus simple, quality fabrics. Each, per Vogue editors, "a best buy for its type".

★ Pages 120 through 123: "MORE COLOUR THAN MONEY". For your store to feature: the "unlimited good news colour brings to a costume of carefully limited cost". Prize example: the red coat (page 121).

★ VOGUE SAYS: "Colour-swept evenings: established". All under-$50 fashions—all valued for "the brightness they give . . ." (Good backgrounds for highlighting/selling accessories.) See the new look to late-day separates in the "half-bright" costume (page 123).

★ "ECONOMICAL EXTRAVAGANCES" (pages 138 and 139). Fashion indulgences which turn out to be long-range investments. (The title: excellent "handle" for selling fine jewellery.)

★ Vogue's cover: one of the most important things in a "More Taste Than Money" wardrobe—a slim, always-good-fashion suit with uncomplicated silhouette.

★ We suggest: our utile theme, "More Taste Than Money", for your storewide promotion.

Beauty bulletin:

Vogue Says: "Make up to reds exactly, subtly".

★ Pages 140 through 143: including cosmetics keyed to costume colours. The news in daytime make-up: "ability" to match the many, many new reds in fabrics. "MAKING UP TO RED" shows beauty tricks for orange, pinkish and clear reds. "LIGHTING BLUES": "knowledgeable use of blues" for evening lights.

★ "CLOSE FIT—LITTLE HAT, LESS HAIR" (pages 145 through 147) includes the cropped and newly brushed-back coifs shown with cropped hats (exemplified in the return of beaver hats). News: a faint colour rinse for subtle play between hat, hair, fur.

And don't miss

★ "SHORT AND BARE: NEW EVENING HABIT" (pages 162 and 163 and noted importantly in the issue, too). VOGUE SAYS: "The new ball dress is the short ball dress" . . . at least a foot from the floor.

★ "HAT KEYNOTERS," "GLOVES ON SCHEDULE"—for men (pages 164 and 165): men's hats and gloves for all occasions. (e.g. Sunday-morning grey mocha gloves.)

★ "BLOUSES, MORE TASTE THAN MONEY—the wool jersey blouse in the lead" (pages 168 and 169).

**Reprints of these quotations may be ordered without charge; see page 4, this trade edition.*

PLEASE NOTE! This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

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STOCKING SALES
THIS AUTUMN
WILL DEPEND ON—

1 *new constructions*

2 *lighter wardrobe colours*

3 *consistent promotion*

Skirt lengths are inching up . . . stockings are in focus . . . sales can be good. The stocking industry provides new constructions, an appealing sales story in colour. The result: stockings essential as a fashion accessory. The selling job: telling, showing, selling the importance of the right stocking for each shoe and wardrobe.

1 *sell new constructions*

THE NEWS IS IN—		SELLING POINTS
THE DULL LOOK	A high-twist yarn that gives a less-shining, crêpe-like finish.	Snag-resistance. Clear, sheer-looking finish. Greater resiliency and elasticity: better fit.
	Illusion of dull look: meshes. More companies are making them. Among the newest: seamless.	Run-resistance. An appearance of dullness and sheerness.
60-GAUGE STOCKINGS	Tighter knit, closer construction. Watch, too, for 66-gauge stockings.	Smoothness—with the illusion of sheerness.
HEEL DESIGN	Nude heel (15-denier).	Ideal for shell-shaped and open-back shoes.
	New heel lines: high, pointed, outlined.	Slenderizing effect to leg. Follow-through for narrow skirt lines.
	Darker heels and/or seams.	Slenderizing effect.
ADDENDA	Special foot construction: shaped heels, toes.	Better fit.
	Ample sizes: stretchable tops, large leg sizes.	Better fit with less strain.
	Clocks.	"Special" fashions—many good tailored ones for casual wear.
	Nylon/cotton soles.	Added foot comfort.
	Seamless—"streak-free on the leg."	The streak-free, a plus in itself.

If you would like additional copies of this Trade Edition for the selling staff of your stocking department, they are available at $1.00 for 50 copies. Write Vogue Merchandising Service, 420 Lexington Avenue, New York 17, New York.

2 *sell autumn colours*

Shoe colours are the key to stocking colours this year. Stores and readers report a general preference for lighter shades . . . but the need is still for a wardrobe of shades. Display stockings with swatches of coloured leather; prove that no one stocking is a wear-with-all. As a general rule, the more colourful the shoe, the more neutral the stocking. And for day-length late-day dresses: lighter shades, whatever the shoe colour. Specifically:

For these shoe colours . . .	*. . . sell these stocking shades*
black	taupe
navy blue	taupe
dark brown	brown with grey cast
dark red	brown—newest with taupe tone
dark green	brown—newest with taupe tone
cordovan	light shade with pink cast
bronze	light shade with yellow cast
naturals (pigskin, ostrich)	beige with yellow cast

Special colour notes: KAYSER HOSIERY MILLS—stockings keyed to their glove colours.
HOLEPROOF HOSIERY—colours for cordovan, "Mysticglo" and "Candlelight"
SCHIAPARELLI STOCKINGS—new red-brown, "Forbidden Fruit."

MANUFACTURERS

ALBA HOSIERY COMPANY
ARCHER MILLS, "Neline"
BERKSHIRE KNITTING MILLS

BERKSHIRE KNITTING MILLS, "Nylace"
BURLINGTON MILLS (CAMEO), "Burmilace"

CHADBOURNE SALES CORP. (LARKWOOD)
CLAUSSNER HOSIERY COMPANY, #610
BRYAN HOSIERY MILLS

GULFSTREAM PRODUCTS CORP. (MODELTEX)
NEBEL KNITTING COMPANY
BRYAN HOSIERY MILLS
CLAUSSNER HOSIERY CO.

ROSEDALE KNITTING CO., "Mitre Heel"

QUAKER LACE COMPANY, INC.

BRYAN HOSIERY MILLS
GLEN RAVEN KNITTING MILLS, INC.
NEBEL KNITTING CO.
KNIT PRODUCTS CORP. (VISION HOSIERY)

BRYAN HOSIERY MILLS
CANNON MILLS, INC.
CLAUSSNER HOSIERY COMPANY

GOTHAM HOSIERY COMPANY, INC.
HANES HOSIERY MILLS, "Dullace"

GLEN RAVEN KNITTING MILLS, INC.
HUDSON HOSIERY (By January)
MARY GREY HOSIERY

HANES HOSIERY, "Nudist"
NO-MEND HOSIERY MILLS, "Patrician"
DEXDALE HOSIERY MILLS, "Coquette"
HOOVER HOSIERY CO., "Gossamer Sheer"

WAYNE KNITTING MILLS
(BELLE SHARMEER)

MUNSINGWEAR, INC., "Ample Stockings"

LARGMAN GRAY CO. (BLUE MOON)
ROMAN STRIPE HOSIERY, "Pussy Foot"
STRUTWEAR

HARRISON HOSIERY MILLS (WALTHAM HOSIERY)
HOOVER HOSIERY COMPANY, "Filmsheer"
PHOENIX HOSIERY

MOJUD HOSIERY CO., INC. "Fantasy"
NOLDE & HORST, "Moth Wing"

HUFFMAN FULL-FASHIONED MILLS, INC.
NEBEL KNITTING COMPANY

SANSON HOSIERY MILLS, INC., "Picturesque"
McCALLUM HOSIERY COMPANY, INC.
MOJUD HOSIERY CO., INC., "Magic"

VANITY FAIR MILLS, INC., "Kneelast"

PRIM HOSIERY COMPANY, INC.
VIRGINIA MAID HOSIERY MILLS
PHOENIX HOSIERY

ROSEDALE KNITTING COMPANY
STRUTWEAR
WYNWOOD LTD.

VAN RAALTE COMPANY, INC. "Royal Lace"
WISTERIA HOSIERY COMPANY, #453

ROMAN STRIPE HOSIERY

SAPPHIRE HOSIERY "Sirenade"
SHANNON HOSIERY MILLS, INC., #515

NOLDE & HORST

3 *Sell with fashion promotion*

In the stocking department. Display stocking colours with swatches of coloured shoe leathers and stocking constructions keyed to new shoe silhouettes. (Repeat this idea in the shoe department; double the sales potential.) Stimulate extra sales! To many women, stockings are a commodity; they like one brand and "stick to it". Sell each customer the stockings she specifies—then show her some with new construction, special purpose.

In advertising. Stockings are a fashion accessory; treat them as such. Tie in cordovan-coloured shoes with pink-beige stockings; polished brown calf shoes with greyed-brown stockings. Or beige gloves with a complimentary stocking beige. These are "starter" suggestions only.

In displays. Stress the important stocking-shoe correlation—in colour and construction. Letter window cards in ready-to-wear displays . . . "With this taupe suit, Brand Name's 'Topical Taupe' ".

In fashion shows. In the commentary, point up the stocking-fashions models wear. Tell customers, "shorter hemlines take a longer view of stockings". With narrow skirts, show slender-heeled stockings. With cut-out evening shoes, "naked" stockings. With all late-day clothes: lighter shades.

STOCK THE NEWS IN STOCKINGS, STRESS THE FASHION OF STOCKINGS . . . AND YOU'LL SELL STOCKINGS.

To sell fashion, quote

VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: *October 1st*

These "Vogue Says" cards may be ordered without charge

a. on 16" x 20" unmounted display sheets
b. on 12" x 15" mounted display sheets
c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (10/1)

VOGUE SAYS: *"There is no extra charge for colour"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Navy blue with everything"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Perfume: the unseen accessory"*
b ☐ *c* ☐

VOGUE SAYS: *"Longish white glove: after-dark elegance"*
b ☐ *c* ☐

VOGUE SAYS: *"Above all: a red hat"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Own a white crêpe blouse with special detail"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Short fur coat: sound investment"*
a ☐ *b* ☐

VOGUE SAYS: *"The long-term suit is of foolproof wool"*
a ☐ *b* ☐

VOGUE SAYS: *"Short and bare: new evening habit"*
a ☐ *b* ☐

VOGUE SAYS: *"Key your make-up to reds"*
b ☐ *c* ☐

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

TO SELL SHOES/HATS

VOGUE SAYS: "Close fit—little hat, less hair"
VOGUE SAYS: "Feather cap: like a coiffure"
VOGUE SAYS: "Choose your hat for its simple shape"
VOGUE SAYS: "The velveteen shoe implies luxury"

TO SELL COLOUR

VOGUE SAYS: "Three colours: triple value"
VOGUE SAYS: "Background, black: to colour at will"
VOGUE SAYS: "Half-bright costume: more colour than money"
VOGUE SAYS: "Black shocked with colour: evening fashion"
VOGUE SAYS: "Red over everything"
VOGUE SAYS: "Wear colour from the start"
VOGUE SAYS: "Colour-swept evenings: established"

TO SELL "MORE-TASTE-THAN-MONEY" FASHIONS

VOGUE SAYS: "Have a little extra dress of wool jersey"
VOGUE SAYS: "Standby dress: wool jersey, bright or neutral"
VOGUE SAYS: "Young privilege: a 'big evening' dress"
VOGUE SAYS: "Bare, big-skirted, black: favourite young evening dress formula"
VOGUE SAYS: "More taste than money, afternoons: coat dress cut on a curve"
VOGUE SAYS: "Wealth-to-spare look: flannel worn with velvet"
VOGUE SAYS: "Special delight: the fake fur jacket"
VOGUE SAYS: "Lavish beyond its price: brief broadtail processed lamb jacket"
VOGUE SAYS: "Good fortune: little fur, well-cut, well-priced"
VOGUE SAYS: "Lamplight jacket: pale evening glow"

TO SELL THE FASHION OF BEAUTY

VOGUE SAYS: "Red lipstick, red cloth neatly carry out each other's plans"
VOGUE SAYS: "With pinkish reds: frail or strong pink lipstick"
VOGUE SAYS: "With orange reds: the exact lipstick—in colour, tone"
VOGUE SAYS: "Clear reds: need lipstick and nail enamel minus any blue or orange"
VOGUE SAYS: "Green eye shadow for orange reds"
VOGUE SAYS: "Blue note for evening: mascara, pencil, shadow"
VOGUE SAYS: "Blue make-up for late day remains true to its own lights"
VOGUE SAYS: "Perfected: the idea of the small, moulded head"
VOGUE SAYS: "News: upswept coiffure, cut the same brevity all over the head"

TO SELL AUTUMN/WINTER FASHIONS

VOGUE SAYS: "The simple suit is newly belted, velvet-touched"
VOGUE SAYS: "Close-waisted dinner suit: evening alternate"
VOGUE SAYS: "The new ball dress is the short ball dress"
VOGUE SAYS: "The jersey blouse is most often in a muted colour"
VOGUE SAYS: "Wool jersey blouse: good partner to tweeds"
VOGUE SAYS: "Red sport shirt: warm cloth, warm colour"
VOGUE SAYS: "Any-season sport shirt: white chambray"
VOGUE SAYS: "Ribbed wool blouse leads a sweater life"

KAY BELL

Magnum Coat of Matara Alaska Sealskin

Silken-soft fur greatcoat (with hand-warming pockets) in the beautiful burnished brown of Fall '49.

Fashionable postscript — our little mink tie.

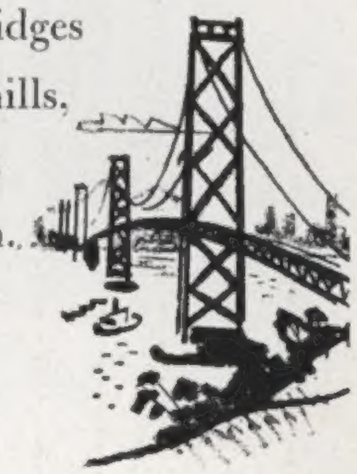
Lilli Ann of san francisco...

does the most perfect "walking suits" for fall and winter

...inspired by San Francisco where walking is exciting and everyone walks. This one, dream-tailored with custom-tailored innerbody, half-lined skirt pleated strategically for beautiful movement, perfect details, meticulous finish, comes in stunning menswear worsteds... and finest virgin wool sheen gabardine, marvelous colors... about seventy dollars... at Joseph Magnin, San Francisco ...and leading stores everywhere.

HURRELL PHOTOGRAPH—JOHN-FREDERICS HAT

"of san francisco"
...city of sophisticates and superlatives
...of longest bridges
and suddenest hills,
and fairest flowers
and smartest women...



FOR NAME OF STORE NEAREST TO YOU, WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

Vogue
October 1st, 1949

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Vol. 114, No. 6
Whole No. 1836

BONWIT TELLER

Our formal edict . . . Traina-Norell's swooping tunic over short tight skirt

New York Boston

Chicago Palm Beach

HUTZLER'S elegant short furs by Hattie Carnegie . . . velvet-black Alaska sealskin cape-stole and little coat, closely wrapped, newly fashioned. Ours alone in Baltimore.

Radiant
as spirit
as wit
as success
. . . iridescent silk taffeta set into rustling rhythm
. . . bodice of a million twinkling tapestry-tinted paillettes.
Bendel Original . . . from our custom-order collection.
Henri Bendel
10 WEST 57
NEW YORK 19 N Y

Hood-

Ceil Chapman's
flowers-of-fire—new.
night-blooming short dinner dresses
in beautiful flame red.
Opposite, the pure silk taffeta,
79.95
Here, the petalled lace,
135.00
Ours alone
on the Third Floor, New York
Also at Manhasset,
Westchester and Millburn

RAWLINGS

LARRY ALDRICH

Casting new reflections...a theatre suit of lustrous yarn dyed rayon satin by Hafner...its blouse, the silken foam of imported Chantilly lace. Starlight navy. About $90.00. At fine stores everywhere.
In New York at **SAKS FIFTH AVENUE**; in Dallas at **NEIMAN-MARCUS.**

to grace the American scene

THESE ARE YOUR FALL COLORS!

Coty calls the roll of newest Paris hues

From the studios of Paris' foremost designers . . . From the drawing boards of America's most brilliant fashion creators . . . Coty experts gathered the good word on the newest, smartest colors of the season. Here is the inspiration for the shades of Coty "Creamy" Lipstick—to blend, and highlight, and enhance the color of your new costume—and your complexion. For that is the dual purpose of your lipstick—to harmonize with both your complexion and the color of the costume you wear.

RED RIBBON—
a brilliant mid-red
Color-harmonized with fashion's new spicy browns and scarlet-to-rusty reds.

CONTINENTALE—
a gay, raspberry red
Takes kindly to the season's new blues—light smoke, winter blue, and teal—and cranberry to plum shades of rosy red.

GERANIUM—
a spicy, clear red
Lends vibrance to this Fall subdued greige to charcoal taupes, and wide range of greens.

"Creamy" Lipstick by Coty
Fashions by Lilly Daché

Dexdale
DE-LUXE NYLONS

There is nothing finer

Juilliard

"fine fabrics are the foundation of fashion"

Juilliard
100% VIRGIN WOOL

Hail the Little Cape! So dashing and elegant to wear "over everything". In a new JUILLIARD coating created especially for this Trigère design. For stores featuring fine Juilliard woolens in foremost designer fashions and by-the-yard, write to A. D. Juilliard & Co., Inc., 40 West 40th Street, New York

This Fall...there's just *one* way to look...

"Plumb Beautiful!" Revlon's

Matchbox
1.60 plus tax

new color... a rich, ripened, catch-your-breath red... for matching lips and fingertips

Incredible, the stay-on power of Revlon's ever-improved nail enamel and lipstick!

Color makes the fabulous difference! Revlon makes the fabulous colors!

PHOTO: RAWLINGS. COLOR CASTING BY REVLON. HAT. JOHN-FREDERICS. JEWELS: WINSTON. FURS. ESTHER DOROTHY © 1949 REVLON PRODUCTS CORP. COLOR AS ACCURATE AS PRINTING METHODS PERMIT.

Isn't this *your* dream of a towel?....

THAT wonderful, *wonderful* new red (just one of the new Martex decorator colors inspired by horizon tints). That heavenly design—and deep, soft texture. It's the towel you've hoped for, dreamed about. So luxurious. Yet, so practical, for the Martex label always means extra absorbency, extra long wear... and those exquisite Martex colors will stay beautiful for years and years.

"Iris" in Cardinal. Just one of the many new Martex designs and colors at better stores everywhere. Bath size—about $2.

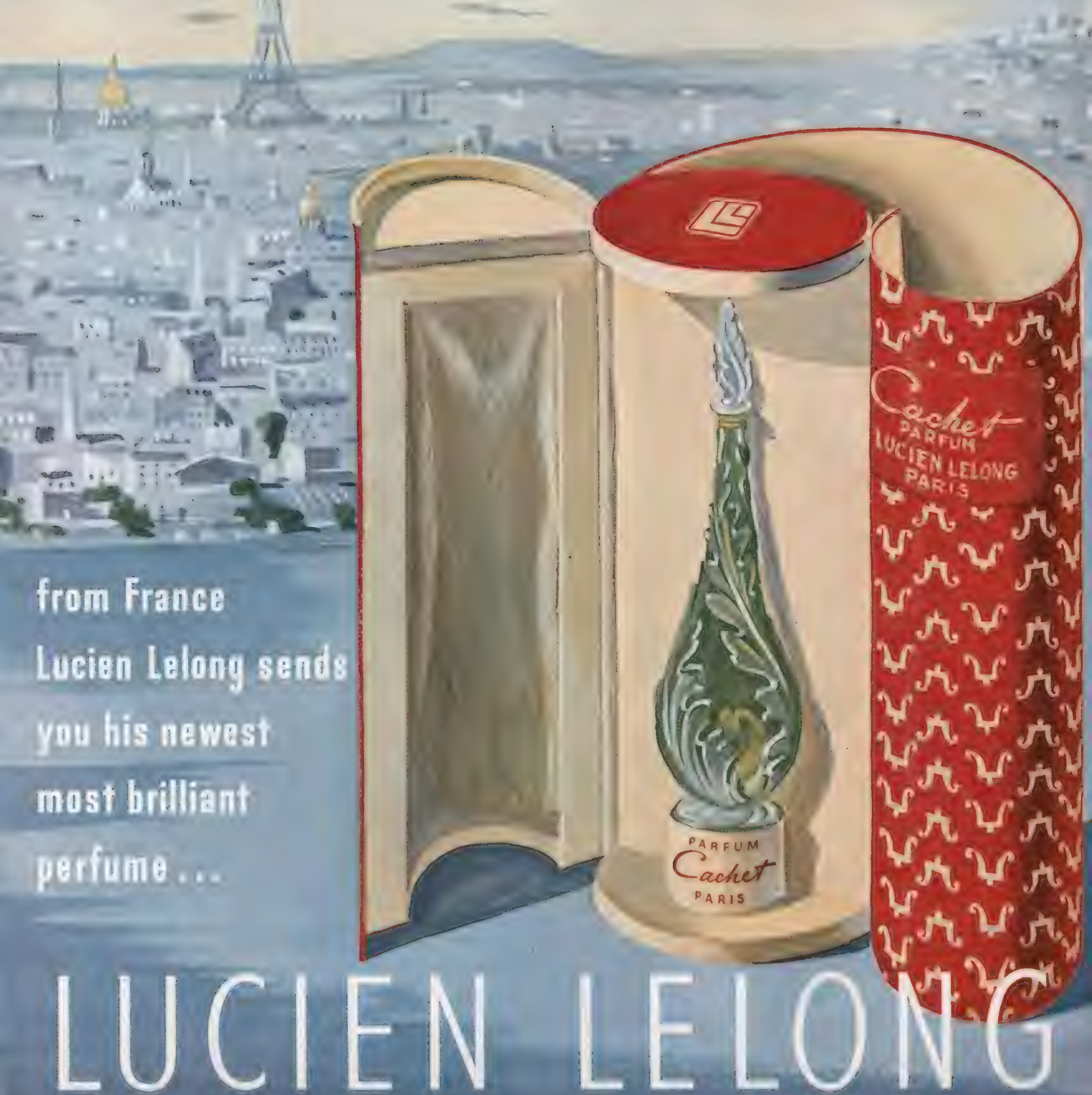
Martex

THEY DO WEAR LONGER

P.S. *Be sure to see the new Martex embroidered patterns—embroidered the exclusive Martex way! This beauty: "Carnation."*

MARTEX TOWELS—A PRODUCT OF WEST POINT MANUFACTURING CO. • WELLINGTON SEARS CO. • SELLING AGENTS • 65 WORTH ST., N. Y. 13, N. Y.

Cachet



from France
Lucien Lelong sends
you his newest
most brilliant
perfume . . .

LUCIEN LELONG

You live

in a silk satin world of loveliness...by always speaking the magnetic name, Fischer Lingerie! True choice of America's fairest women...now in a plunge-line design, all wafted with delicate lace. Champagne, pink, white, nude, nile green, black, maize, dove, blue, orchid or navy pure silk satin.

Sizes 32 to 38. At the very nicest stores.

Heavenly silk lingerie by Fischer

Reg. U. S. Pat. Off.

Copyrighted 1947, Heavenly Silk Lingerie, Inc.

A touch of Velasquez in the grand sweep of the black silk surah dress, the regal collar of the slender sleeved jacket of superb point de Lyon lace. By Maurice Rentner. Designer Collections.

GEORGE PLATT LYNES

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH

I. Magnin & Co.
California Seattle
Party Dresses... cord embroidered

that ayres look –

L. S. Ayres & co.

INDIANAPOLIS

Costume by Traina-Norell

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

TUCKED TAFFETA, RICH RUSTLING DANCE PARTNER, IN DAWN GRAY AND BITTER SWEET. BY CEIL CHAPMAN. $110.

TONI FRISSELL

a Detroit tradition . . . building for the Future

a Hudson tradition . . .

building for your Fashion Future

De Soto assembly line

Dior dramatizes the bell silhouette . . .

fashions it with beautifully simple bodice,

adds box pleats all around the full, full skirt.

In gray silk and wool, punctuated with

black braid. From the Christian Dior-

New York collection . . . and found

in Hudson's Woodward Shops of course!

a Woodward Shop Salon

HUDSON'S

DETROIT

Diamonds of world-renowned quality are translated into masterpieces of art and grace by Van Cleef & Arpels' French designers.

VAN CLEEF & ARPELS

World famous French designers and manufacturers of precious jewelry

744 FIFTH AVENUE, NEW YORK • PALM BEACH • NEWPORT
PARIS • LONDON • MONTE CARLO • CANNES • DEAUVILLE

The Great New Perfume

Beau Belle

by

BOURJOIS

Makes you feel more fashionably beautiful!

BEAU BELLE GOWN
DESIGNED BY PAULINE TRIGÈRE

Beau Belle Perfume . . $3.50 to $17.50
Purse Flacon of Perfume . . $2.00
Beau Belle Eau de Cologne . . $2.50
(All prices plus tax)

Bewitches your skin—Touches you with Magic

...FOR IMPORTANT

NEW

ELEGANCE

Verney's newsworthy ottoman, "Primera," makes its debut destined for spectacular success! Shown in a handsome theater dress-with-jacket that dramatizes its talent for restrained lines, this richly ribbed fabric drapes superbly, falls into lovely, graceful folds.

Dress-with-jacket by Rembrandt Frocks, Inc.
Sizes 10 to 16, about $40.
Hat by Sally Victor

AVAILABLE AT

B. Altman & Co., New York • **Jays, Inc.,** Boston • **John Wanamaker,** Philadelphia • **Higbee Co.,** Cleveland
Jonasson's of Pittsburgh, Inc., Pittsburgh • **Woodward & Lothrop,** Washington, D.C. • **Jenny Co.,** Cincinnati
L. S. Ayres & Co., Inc., Indianapolis • **Carson, Pirie Scott & Co.,** Chicago • **The Fashion,** Houston
Gus Mayer Co., Ltd., New Orleans • **Desmond's,** Los Angeles • **H. Liebes & Co.,** San Francisco

Verney CORPORATION

a VERNEY Fabric

Women's Wear Fabrics Division
1410 Broadway, New York 18, N. Y.

JEWELS BY CARTIER

Acclaimed . . . the new, rare Emba* *Aleutian Mutation Mink . . .*

soft taupe in color with subtle undertones of palest blue . . . in a gently rounded bolero by Maximilian.

Maximilian, New York I. Magnin & Co., California Holt Renfrew & Co. Ltd., Canada

*® *Consult your furrier for further information about Emba Aleutian Mutation Mink • Mutation Mink Breeders Association*

There was no such cloth on earth –
until Stonecutter created Soufflé –
another miracle in rayon –
Herbert Sondheim

Dorothy Gray *creates a Really New Make-Up Fashion*

+ + Divine Spark

Lipstick Couplet

Two lipsticks to be used together, tone on tone...to make your lips so much more luscious and enticing!

DEEP SPARK . . . for depth—deeper contrast to *shape* the lip curve

DIVINE SPARK . . . for highlight—new fashion color of great incandescence to fill in the lips

Used together . . . a fascinating new idea in make-up that lights up your whole face! For blondes, brunettes, redheads . . . Result: devastating!

Divine Spark Lipstick Couplet: Divine Spark, regular size, plus Deep Spark, a new extendible lipstick for sure, easy shaping. $1.50 *plus tax*

Harry Winston's magnificent diamond "Divine Spark"

where quality is the first consideration in a fabric

there is no substitute for

Celanese* acetate rayon yarn

Onondaga uses Celanese yarn in a rich faille fabric for a short dinner dress designed by Nettie Rosenstein. Leading mills the country over use Celanese yarn in their most distinguished fabrics.

CELANESE CORPORATION OF AMERICA, NEW YORK 16

*Reg. U. S. Pat. Off.

To number among your Family Treasures...

"Royal Danish" by International... a sterling silver pattern of adventurous sweep and bold artistry, Scandinavian-inspired. Openwork handle. $30.55 * (Made in U.S.A.)

"Prelude" by International. The delicacy of a bride's bouquet captured forever in solid silver. Every detail brought to perfection by New England's most famous silversmiths. $22.63 *

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"Lord Saybrook" Punch Set. Destined to become a family tradition. Beautifully modeled punch bowl; tray; 12 cups, all of sterling silver. $820 (Federal tax included).

Sterling by International

Created in the great traditions of Early American silversmiths
... in Connecticut since 1825

*Prices shown are for one 6-piece place setting (Federal tax included). Copyright 1949, The International Silver Company, Meriden, Conn.

OMAR KIAM
OF BEN REIG
NEIMAN
MARCUS
DALLAS
BLUMENFELD

Dress: A Ben Reig Design. *Decor: French & Company.*

For a society matron with a gift for thoughtful planning

The loveliness of her home, her impeccable good taste, the brilliance of her dinners, are not matters of chance.

Her friends will tell you that behind everything she does, everything she owns, there shines her own special gift for thoughtful planning.

Perhaps nowhere is this gift more clearly shown than in her selection of a motor car.

Quite naturally, it is a Golden Anniversary Packard equipped with the new drive sensation, Ultramatic Drive*—the last word in automatic, no-shift control.

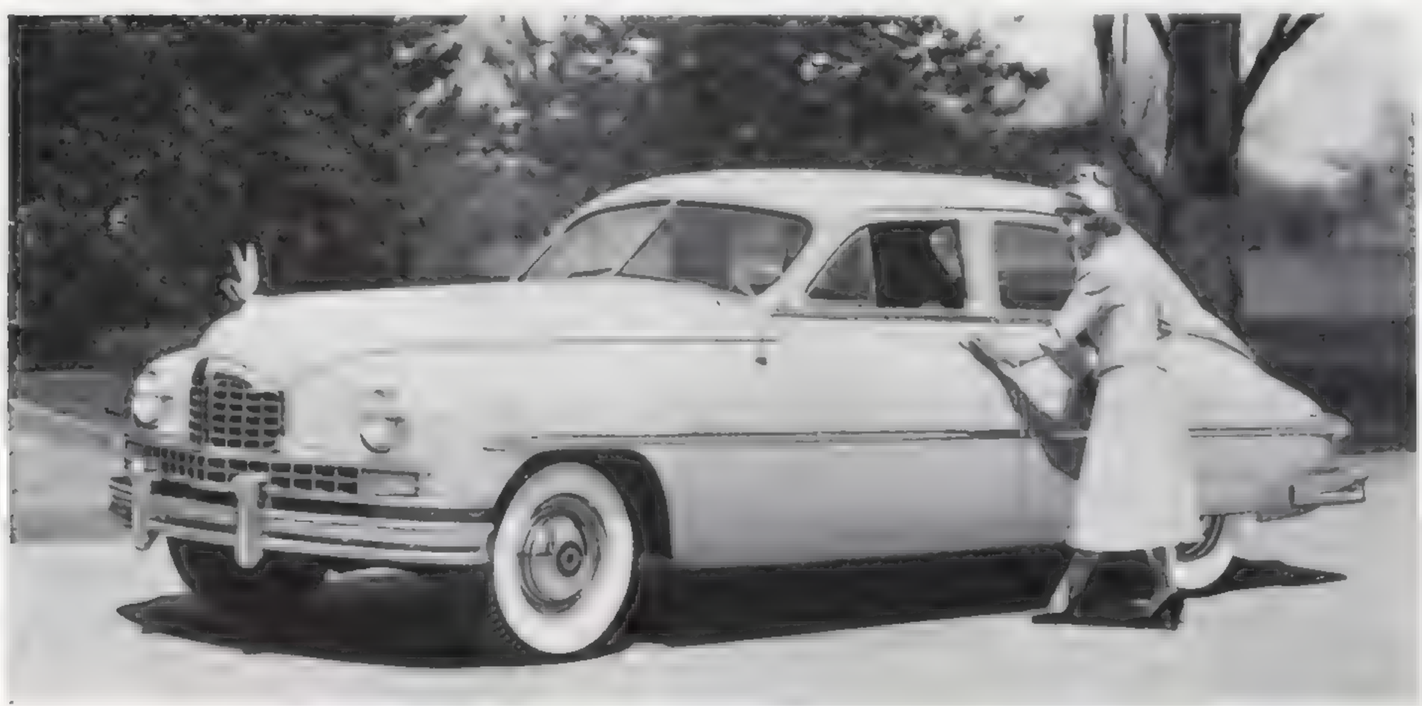
For only in this car could she find the rare blend of qualities that her plan for perfect driving demands.

The matchless grace of Packard's free-flowing lines, the subtly rich elegance of its interior, fully satisfy her craving for the beautiful.

And in the magnificently engineered Ultramatic Drive, she senses the precise craftsmanship that spells true greatness.

If your plan, like her's, calls for these characteristics in your car, by all means inspect the new Golden Anniversary Packards. They await you at your Packard dealer's.

**Offered now, at extra cost, on certain models.*



Golden Anniversary Packard Custom Sedan, now equipped with Packard Ultramatic Drive

ASK THE ~~MAN~~ *woman* WHO OWNS ONE

Golden Anniversary

PACKARD

Maximilian
NEW YORK
Holt, Renfrew & Co. Ltd.
CANADA
in the mink of
your choice

Monta-Sano & Pruzan

PATTULLO - JO COPELAND moulds a graceful dress of silk tissue taffeta . . . rustling with romance.

Lizabeth Scott, co-starring in the Hal Wallis production "Bitter Victory," a Paramount Picture

..a totally modern series of designs inspired by the real gold jewelry seen on the Rue de La Paix for city-country wear; handsome and effective for tweeds or town black.

Necklaces about 9.00*

Matching bracelets, about 5.00*

Earrings about 3.00*

*Plus Federal Tax All designs pat.

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H. M. QUEEN MARY.
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the delicate fragrance that makes you more enchanting
YARDLEY English Lavender
Yardley English Lavender, $5.75, $2.85, $1.75, plus tax
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Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N.Y.C.

Alexis Smith starring in MONTANA
A Warner Bros. Production.
Color by TECHNICOLOR

SOARING TO STARDOM . . . The Alexis
One of EVANS beautiful new Duette Handbags

Named in honor of lovely Alexis Smith, this fabulous Fall '49 handbag fashion is just one of EVANS new Duette series — custom-crafted fitted handbags starring EVANS versatile CLUTCHETTE.

A beauty in sleekest satin, EVANS CLUTCHETTE holds a complete set of EVANS jeweler-designed fittings — a sensational new EVANS Automatic Pocket Lighter in golden finish metal plus matching Cigarette Case, Powder Box, Lipstick and Comb — neatly packed in clever pocket sections.

The CLUTCHETTE exactly matches the bigger handbag's lining — snaps into place for daytime duty — lifts out, easily, instantly, to live its own sparkling life after-five — a completely finished, compactly fitted satin clutch bag for evening.

THE ALEXIS — $58.50 plus tax

Evans is elegance

EVANS CASE CO.
No. Attleboro, Mass.

CREATORS OF SENSATIONAL NEW EVANS AUTOMATIC LIGHTERS, CIGARETTE CASES AND POWDER BOXES

SALES OFFICES: NEW YORK • LOS ANGELES • CLEVELAND • DALLAS • CHICAGO • BOSTON

It's FUTURAMIC!

Designer Ceil Chapman creates a suave new short dinner dress expressly for the Futuramic Oldsmobile. Rich lustrous cloth . . . an intriguing standing circlet neckline . . . it's an exciting new note in Futuramic fashion.

Above: Oldsmobile "Holiday" Coupé. "Rocket" Engine and Hydra-Matic Drive standard equipment on this brand new Futuramic model.

The Futuramic Look . . . touched with new glamour! That's the "Holiday" Coupé—love at first sight interpreted in steel by Oldsmobile. The "Holiday" combines the fleet styling of a convertible with the luxury of a limousine. Here's the car to match your gayest moods! And the "Holiday" is as smart to drive as it is to see . . . for under that graceful hood, the brilliant power of the "Rocket" Engine waits your fancy. A touch of your toe and away you go . . . silent as a whisper, smooth as shimmering silk! What's more, there's automatic Hydra-Matic Drive at your command, for effortless performance, a new motoring ease! Arrange a "Holiday" ride today . . . at your Oldsmobile Dealer's.

FUTURAMIC **OLDSMOBILE**

PRODUCT OF GENERAL MOTORS

Fredrica
NEW YORK • PARIS

A Fredrica fashion in "MATARA" ALASKA SEALSKIN, new as today, timeless in spirit, wearable alike for day or evening. At stores featuring our furs, or write for name of store nearest you..... FREDRICA FURS, 345 Seventh Avenue, New York 1, N. Y.

"The Cloister"
by Adrian
the Wm H. Block Co.
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A Joseph Whitehead Design
HERBERT SONDHEIM
NEW YORK

WOODWARD & LOTHROP
in the
city of
Washington
It's Belle Adventure—
one of our original
Paris creations from
the recent collections
photographed in Paris.
The Woodward & Lothrop
adaptation of the Jacques
Griffe soaring dance
dress . . . ballerina net
over a wrapped, lady-step
underskirt. 100.

JEWELS Miriam Haskell

DISCOVER THEM IN SMART STORES THROUGHOUT THE COUNTRY. MIRIAM HASKELL, 392 FIFTH AVENUE, NEW YORK, N. Y.

Adrian swathes the "Head Cloth" for under furs.
Scruggs Vanderwoort Barney
St. Louis

SILK
crepe and satin

Loveliest of lingerie fabrics
treasured the world over...
its supple beauty revealed
in satin, in cool crepe...
so very gentle to the touch,
so subtly handled in these soft,
laced slips by Lady Lynne.

Left: SILK SATIN
with luxurious leaflet
Alencon lace at bodice
and wide ruffled border.
Dove, Camellia Pink,
Navy, Black.

Right: SILK CREPE
with precious Rosepoint
Maline lace, embroidered
at bodice in delicate
floral design. White,
Camellia Pink.

Sizes 32-40.

proud aristocrats in lingerie by Lady Lynne

At fine stores everywhere

Lady Lynne LINGERIE, Inc. 38 East 30th St., New York 16

Henry Rosenfeld

PERFECT NEW URBAN-SUBURBAN WOOLS OF FINEST STROOCK . . .
BOTH WITH THAT SUAVE, SURE, LOOK OF SUCCESSFUL FASHION . . .
WHETHER PLAIN OR ACCESSORIZED.

E. So lovely with its new "bat-wing" sleeves and notched jewel neckline.

F. Crisply flattering with news-making pockets and interesting back fullness.

Each in sizes 10-18; red, green or black. $35.

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Mail orders filled—Address Section 6
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America's

Favorite *Imaginative variation of the classic hand-sewn slip-on glove smart American women love. A frill at the wrist, nipped in with a moonstony button. Magnificent Elvette,* of course. It's* GLAMOUR, $3.

Hat by Irene

dawnelle

TRADE MARK

America's Finest DOUBLE WOVEN *Glove*

* WASHABLE Elvette REG U S PAT OFF MADE IN U.S.A.

Manne & Weill Inc., New York • Chicago • Kansas City • San Francisco

JACQUES GRIFFE uses yard after yard of Burlington's sumptuous rayon slipper satin, "STEP FORWARD", for a ball gown that's been tying up every cable wire between here and Paris. You'll find it faithfully reproduced, in the very same satin, at such stores as Jay Thorpe in New York, Montaldo Stores, and Ransohoff's in San Francisco.

Burlington Mills

"Woven into the Life of America"

DESIGNER FABRICS DEPARTMENT AND
BRIDAL AND EVENING WEAR DEPARTMENT
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Nylon Fireflies...

Carter's Grecian touch in Bur-Mil nylon tricot. Neon brilliance to light and ignite your private life. They're all nylon...ever-new nylon... in three intoxicating colors...emerald light, rose quartz, canary diamond. Sizes 32 to 38. Gown, $10.95; one-piece pajama, $12.95.

Carter's ... for the fine touch in nylon

At good stores. For store near you, write The William Carter Co., Needham Heights, Mass.

A VOGUE HAT

PERFECTION . . . *this Persian trimmed coat designed by* HARWIN *of* Pacific Pashala *—a fabulous new all-worsted twist with the rich texture of needlepoint. Coat about $175. Shown in Shakespearean color Sergia.*

Send for the name of the nearest store featuring this garment

LOOK TO THE *fabric* FIRST

Pacific Craft Fabric
100% VIRGIN WOOL

Pacific Worsteds Woolens

FREE BOOKLET: "Alphabet of Wool Fabrics." Drop a card to PACIFIC MILLS, WORSTED DIVISION, DEPT. V10, 261 FIFTH AVENUE, NEW YORK 16

It's news . . . a hit . . . Dan River Winter Cotton

Looks like wool, drapes like jersey, is styled in true Wintertime colors. It's Dan River's new woven cotton—goes forth smartly now on its own and later under coats. So very comfortable, thoroughly washable.

Dan River Mills, Inc., Danville, Va.

Dress by David Crystal. Blue, brown or red and black. Sizes 10 to 20. **$22.95.**

Lord & Taylor, New York;

Frost Bros., San Antonio;

The Blum Store, Philadelphia;

Burdine's, Inc., Miami;

I. Magnin, California and Seattle.

Hat by Irene of New York

from Paris, city of gaiety comes

OPTIMISTE by TUSSY

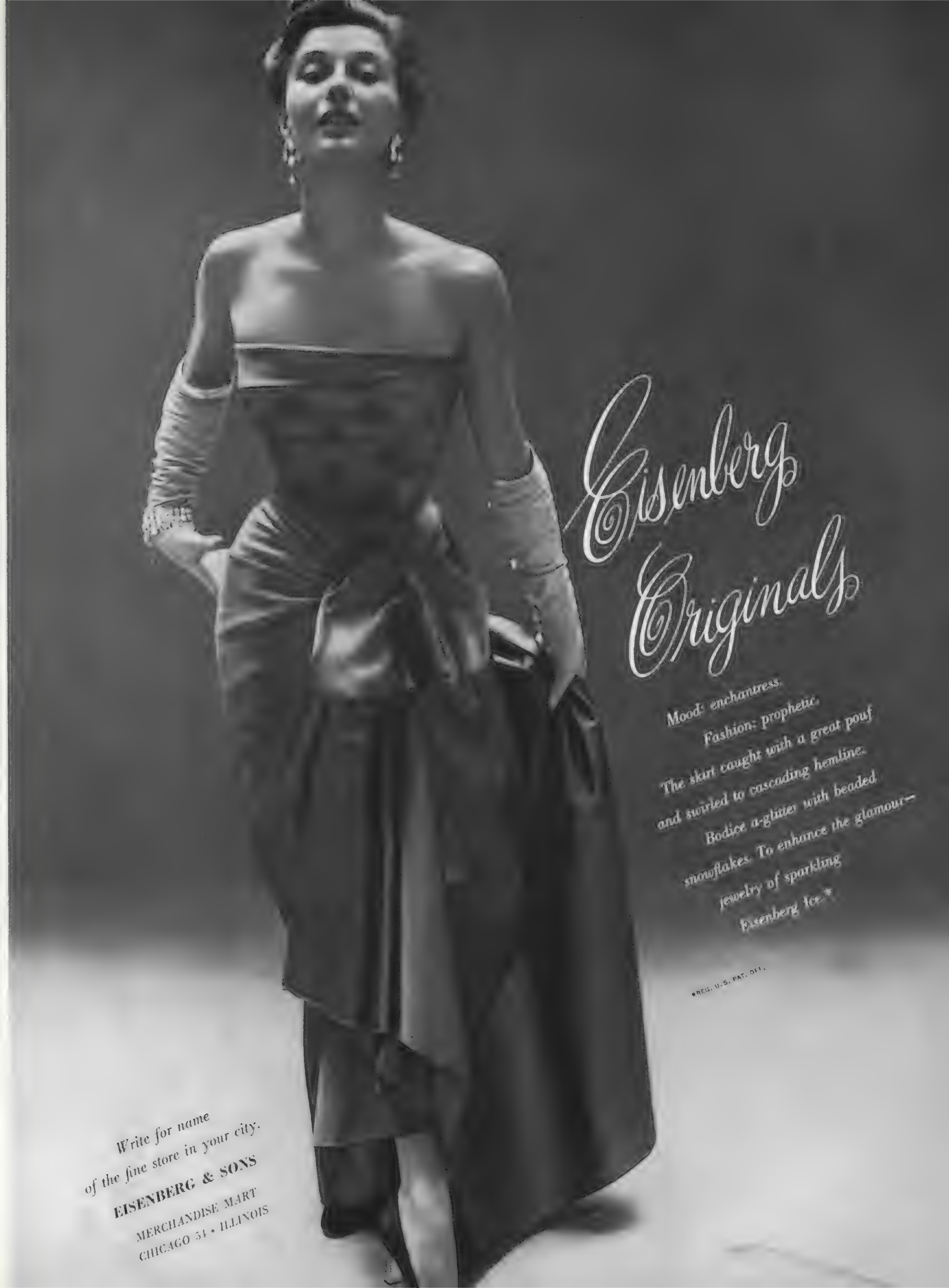
Suddenly you're in Paris, the sun is sparkling. There's fun in your future... you're wearing Optimiste! It's a brand new color, wreathed in smiles —a glorious, mellow red—created for you in Tussy's own Paris salon. Even more exciting with Tussy's gala Optimiste perfume, born and packaged in Paris, too. Optimiste is a shade... and a scent... and a spirit of adventure. Wear it to put Paris in all your new fashions—wear it with gaiety! Optimiste Lipstick... $1. Optimiste Cream Rouge... $1. Optimiste Compact Rouge... $1. Optimiste Perfume... $2. to $12.50. All prices plus tax.

Dreams ARE GETTING BETTER ALL THE TIME

Smart young things say "I do" to dreamwear made of Velvelette*, the fashion fabric for frosty nights. Wonderful vat-fast colors. Distinctive, new-to-flannelette designs. Toasty warmth for sound sleeping. Each fall more and more style-minded moderns discover Velvelette*'s beauty, comfort, practicality. Look for the label in the smartest winter sleep styles at your favorite store.

A Cone Fabric

*®CONE EXPORT AND COMMISSION CO., INC., 59 WORTH STREET, NEW YORK 13, N. Y.
Other Cone Products: CONE *deeptone** DENIM • Cone *built* Corduroy • Haynes* Towels


Eisenberg Originals
Mood: enchantress.
Fashion: prophetic.
The skirt caught with a great pouf
and swirled to cascading hemline.
Bodice a-glitter with beaded
snowflakes. To enhance the glamour—
jewelry of sparkling
Eisenberg Ice*
*REG. U.S. PAT. OFF.
Write for name
of the fine store in your city.
EISENBERG & SONS
MERCHANDISE MART
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Lovely
Nylon Tricot
finds its most
flattering
adaptation
in your
very
favorite
hand-made
lingerie...
by
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LINGERIE
MADE OF BUR-MIL NYLON TRICOT
at Bergdorf Goodman, New York; Carson, Pirie Scott, Chicago;
Neiman-Marcus, Dallas; and Fine Stores Everywhere.

Pogue's
CINCINNATI

"Fawn"

Lustrous Roux hairshade — lustrous Adele Simpson gown — both are "Fawn". For we use this new, gentle shade hairline-to-hemline, to give you sweeping color harmony. Higher-key brown, "Fawn" is younger-looking, natural-looking haircolor, so easily yours with

ROUX
OIL SHAMPOO TINT
colors • conditions • cleanses

Adele Simpson's stole neckline gown of all-silk taffeta, in our Rose Room.

Roux haircolor treatments in our Beauty Salon.
Caution: use only as directed on label.

NOTHING LIKE IT IN GLOVES*...

fit for flattery and freedom, too!

For that new—that lovely-lady look that complements your clothes —it's Lady Bacmo to be sure. Fitting . . . slenderizing with a sleek, swift sweep of line . . . so supple, so tapering, gloved fingers can pick up a pin! And, practical as a pin—they take to water and renew their beauty just as you do! Ask for Lady Bacmo. And see other fine Bacmo gloves at good stores.

Bacmo Postman Corp.,
Gloversville, N.Y.

Lady Bacmo

BACMO THE NAME TO LOOK FOR IN GLOVES

*in leather and full-shrunk cottons, too

tailored by Handmacher

"You can feel the Good Fit"

A suit with the stitched detailing
that etches its clarity of contour.
Of silky Miron gabardine in lush Fall shades
and an achievement in good taste.
Outstanding value at a low $65
At one fine store in your city.

TED CRONER

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HANDMACHER-VOGEL, INC.,
512 Seventh Ave., New York 18, N. Y.

jewel bright . . .

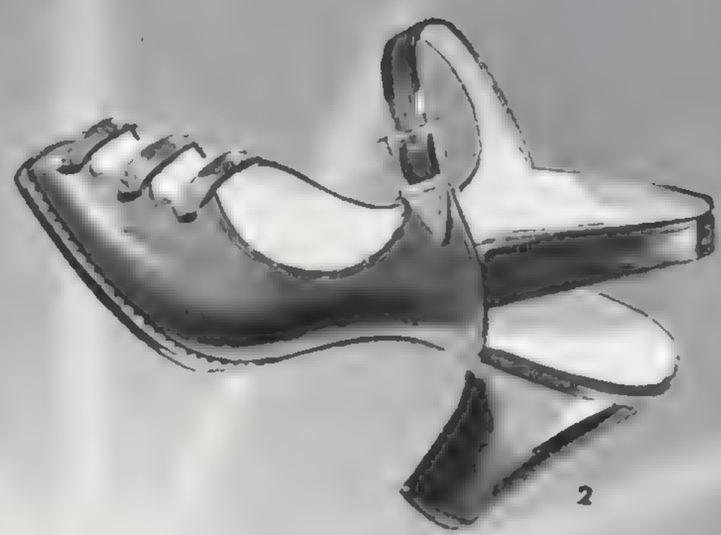
with

a

fall

sparkle

1



2

3

Florsheim

polished calf

if walking's what you do most . . .
these Florsheim shoes were made for you.
new styles with open-toes
and mid-high heels, so
obviously fashionable—
so secretly comfortable.

available in a wide range of colors

The Florsheim Shoe Company • Chicago 6

Makers of fine shoes for men and women

4

Illustrated:

1 Aragon
2 Vanity
3 Roller
4 Chico

Glenhunt
TOWN & COUNTRY CLOTHES
GLENHUNT
205 West 39th Street
New York 18, N. Y.
Two from a collection of limited edition Couture Tweeds at fine shops listed on page 186

for name of store nearest you, write to LOWN SHOES INC., AUBURN, MAINE

Pedigreed Mink by Umpa
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Maximilian
new york
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PEDIGREED
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shoes

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in suede...

the

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These are the
slender straps for snaring hearts...
every romantic hour after twilight.
On an open shell of smoothest suede.

16.95

Slightly higher Denver west

Write and we'll tell you where. **CARLISLE SHOE CO.** *Empire State Bldg., New York 1, N. Y.*

Permanent Pleating...

in nylon tricot lingerie

Prettiest pettiskirt of the year.
Its deep, dainty flounce of nylon net
stays pleated no matter how much
you launder it. Needs no ironing.
In heaven pink, dawn blue
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Misses and Junior sizes.
At better stores . . .
about $8.95

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Nothing nicer next to you

persian lamb processed by

HAMMER BRAND

. . . the finest in every price range

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Your own furrier . . . in a small salon or a big department store . . .
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HAMMER BRAND trademark on every skin in the Persian Lamb coat you buy.
He knows that symbol means perfectly processed skins . . . soft, supple,
lustrous, always the finest regardless of price.

HERMAN BASCH & CO., INC., New York, World's Largest and Oldest Processors of Persian Lamb and Broadtail

TABU
When TABU becomes a part of you...
you become apart from all others
the "forbidden" perfume by Dana
Copyright 1949 Dana Perfumes, Inc.

R S V P

In his introduction to the "Journals of Francis Parkman," Mason Wade says that in a pocket of one of Parkman's notebooks, was found some weather-worn calling cards, and adds: "No Boston gentleman could go adventuring among the Indians without such tokens of gentility." • You may never pay a visit to an Indian chief, but there are many occasions when to be formal is to be correct, and to be correct one needs follow the established forms and customs. • We have been making fine papers for formal use these many years; papers for weddings and receptions, announcements, dinners, presentations, awards, dedications, commencements, and much that goes on under the name of protocol. Representatives of ours—leading stationers, jewelers, and fine stores—know how to engrave and stamp these papers in the approved manner and with distinction. We invite you to consult them and to enjoy the use of Crane's—from calling cards through the calendar of events and category of occasions that are formal.

Just a few of the stores where Lebow Clothes are sold. Write for name of dealer in your area—Lebow Bros., Inc., Balto. 2, Md.

New York LORD & TAYLOR
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Baltimore HUTZLER BROS.
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Fort Wayne WOLF & DESSAUER
Atlanta RICH'S
Jacksonville LEVY'S
Dallas DREYFUSS & SON
Fort Worth WASHER BROS.
Houston SAKOWITZ BROS.
Galveston WALTER PYE
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Okla. City & Kansas City ROTHSCHILD'S
Phoenix HANNY'S
Seattle LITTLER'S
Denver DANIELS & FISHER
Los Angeles BULLOCK'S-WILSHIRE
San Francisco ROOS BROS.

Shalimar DESIGNER GLOVES

From the talented Fingers of Merry Hull and Lionel Le Grand—So petite, so picturesque . . . so right with new Fall Fashions. So beautifully made in Shalimar's own suede-finished cottons. Above: a dainty HAND EASE† glove by Merry Hull*. Handsewn and hand-trimmed with French knots. Beige, navy, black, white, brown, biscuit, silver lustre. About $3.50. Below: Fanfare . . . French artistry by Lionel Le Grand. The corded cuff smartly done in contrasts. Balenciaga with black, navy with light blue, all black, all white. About $2.00.

MERRILL-CLARK-MEINIG, INC., 437 FIFTH AVENUE, NEW YORK 16, N. Y.

*REG. U. S. PAT. OFF. †REG. PEND.

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When all is said and done, this is the kind of gabardine you want in your clothes... pure worsted...with a gentle sheen... a knack for tailoring magnificently...a way of giving you pleasure through season after season. To be sure of finer fabric, ask for fashions of Lorraine worsteds...at leading stores.

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261 FIFTH AVENUE, NEW YORK 16, N. Y.

Dress by David Crystal

A GENUINE Lorraine FABRIC 100% WOOL

FABRICS OF INTEGRITY

Varden Petites

proportionately yours

Glamour for you who are 5' 5" or under...Varden Petite's romantic dinner dress in glowing Lyon's type velvet lit by the fire of twinkling rhinestone buttons.

Black, wine or royal. Sizes 10-16. About $70.00.

At B. Altman, New York; Marshall Field, Chicago; and Bullock's, Los Angeles.

Varden Petites DAWN TO DUSK FASHIONS *530 Seventh Avenue, New York 18, New York*

WRITE FOR VARDEN PETITE FASHION BOOKLET

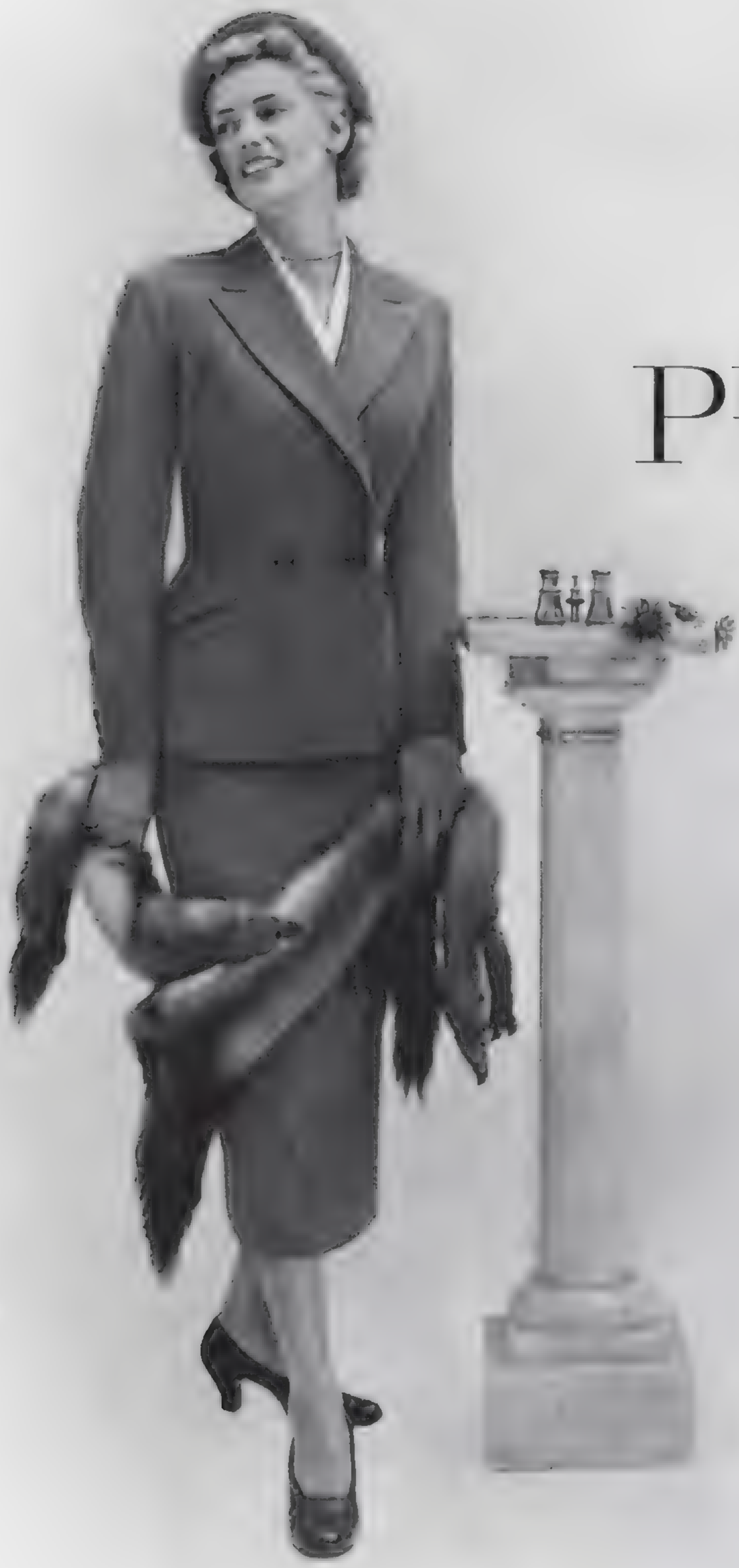
Soft, Supple!

Made for each other . . . this year's tweeds . . . and this new idea in shoes

Softest, most supple shoes you ever wore . . . Walk-Over Easi-Gaits.* Soles airborne with an inner layer of foam rubber. You feel a gently firm touch at the arch . . . everywhere else a slipper-easy, flexible freedom. This is exclusive Vel-Flex* construction, the Walk-Over way of creating a completely different kind of walking shoe.

Walk-Over Easi-Gaits

Illustrated: The Lorraine, in closed or open-back versions. Unlined calf or bucko, in black or brown. $16.95. *(Higher West.)* Walk-Over prices from $12.95. Geo. E. Keith Company, Brockton 63, Mass.



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far-sighted fashions

Always in the fashion circle . . .

Wherever you go, when you wear your Printzess town suit, admiring glances will tell how smart you look. Your suit shows immediately the Printzess mark of fine tailoring . . . the expert craftsmanship that combines fine fabric so elegantly with far-sighted styling. At leading stores coast to coast.

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HAT BY IRENE

the most wonderful one thing you'll ever wear is

*bra-vo** *a bra in slip-form*

*REG. U. S. PAT. OFF.

YOU can take for granted its beauty, its hand-detailing . . . because it's a Yolande. But here are the NEW facts. There's no elastic, no boning, no binding of any kind. It's the magic of Nylon and rayon crepe and a sliver-slim zipper that makes **bra-vo** *function as a perfect bra. And a perfect slip too! The secret is ours—but the pleasure is yours. Try* **bra-vo** *for ideal comfort and control. Sizes 32 to 36.* **About $7.95**

at fine stores everywhere. Yolande Corporation, New York 16, N. Y.

makers of handmade lingerie, blouses, baby things.

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Hansen Couturier Fabric Gloves

Pure inspiration...gloves that interpret the new French fashion trends! An exclusive collection designed in France by Suzanne Guignie, glove designer to the Haute Couture ...created to give your hands, your costumes the flattering touch of Paris. Made in America to Hansen's exacting standards. In Handoe or Hansuede double-woven cotton. About $4.00 and $5.00. At your favorite glove counter.

Contemporary classic to see you through many seasons, many years

OUTSTANDING VALUE AT $40

How young, how pretty you look in this Ken Whitmore coat! It's virgin wool polished sheen with all the intricate tailoring you expect of coats at far higher prices! See the straight easy lines, the pretty Peter Pan collar, the slotted cuffs! And what's more, the lining's long-wearing Skinner rayon satin, fully piped! Other niceties: toss-on straps, bellows hem, inside glove pocket! Wine, green, blue, belvedere tan, taupe, brown, charcoal. Also ebony black. At one fine store in a city.

With Skinner Sunbak® zip-in lining $55

FOR FREE BOOKLET AND NAME OF NEAREST DEALER, WRITE KEN WHITMORE, INC., DEPT. E, PITTSFIELD, MASS.

MEASURED-TO-FIT HOSIERY

just because you're You!

Your best friend can have the same height and foot size as you, yet require stockings of an entirely different width to assure third-dimensional, wrinkle-free fit! If you could have stockings custom-made, you couldn't improve on Flatternits! Why? Because they're truly proportioned from top to toe for each of the four leg types. See them in the new fashion-wise colors, made of sheer-ific du Pont Nylon yarn.

Paris '49

SHORT SLENDA

TALL SLENDA

AVERAGE

TALL FULL

FLATTERNIT
HOSIERY by HUFFMAN

HUFFMAN FULL FASHIONED MILLS, INC. MORGANTON, NORTH CAROLINA

DELMAN

Re-Vamps

For drama Delman designs them

open to view

to make your feet

part of the prettiest shoe-show in seasons.

Sketched here are

glimpses of these new "look-out" models

fresh from their lasts

that give an over-all picture

of the grand and original openings

that make light-footed vamps

on Delman Pumps

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Aris of Paris

Handtreats smooth flattery for fair hands. Magnificent gloves of fine leather treated with Dorothy Gray Dry Skin Lotion in an exclusive process.. to keep your hands soft and fragrant. At fine stores everywhere & Lord & Taylor, New York Marshall Field & Company, Chicago I. Magnin & Co., California

Aris · New York

CAROLYN*

The vogue for velvet and Venise lace, revived by Carolyn in the portrait-by-Sargent tradition. This year's dress-up mood from cocktail time on: your decolletage square-cut, your body slimly outlined in luxurious Lyons velvet. The skirt, flared ever so gently, is street length. A MIL-JAY design, sizes 12 to 18. $49.95.

Hat by Irene of N. Y.

*Who is *Carolyn*? Carolyn is a famous fashion organization. Each month they survey all the important fashion creations. They select only the most outstanding in design and in value — to bear the famous Carolyn label of fashion approval. • Carolyn Modes are sold exclusively in one smart shop in each city. Write to Carolyn, 128 W. 31st St., New York 1, New York for the name of the shop nearest to you.

Like the cling of perfume . . .
Lastex yarn woven or knitted into lingerie
fabrics, makes these delicate accessories of
intimate fashion cling to your body, makes them
more preciously, more provocatively
yours. If you have a rendezvous with
glamour, the magic password is: Lastex

. . . the miracle yarn that makes things fit

an elastic yarn manufactured exclusively by the UNITED STATES RUBBER COMPANY
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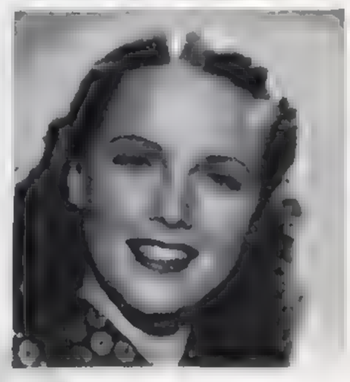

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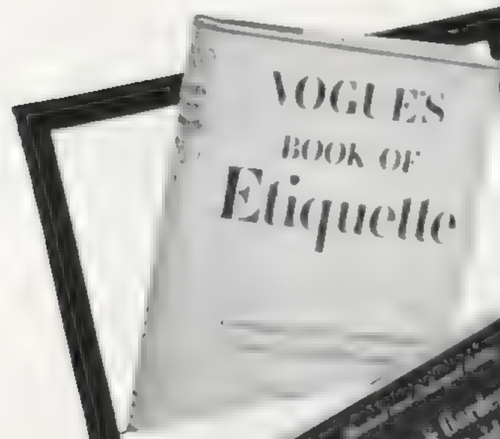

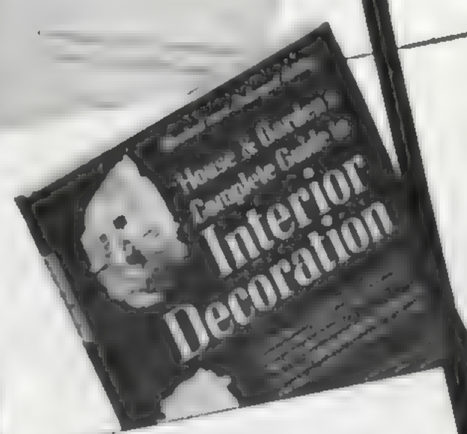

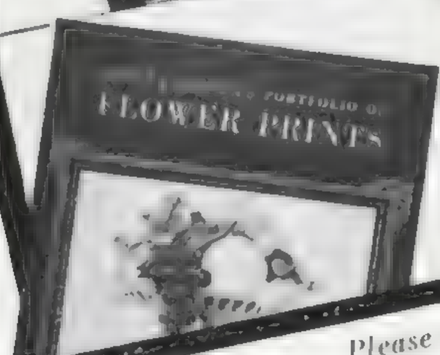

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QUIZ FOR GOURMETS

BY HELENE J. PHIPPS

Five historic soup dishes, savoured through the ages, translated for tables of today

CAN YOU NAME THEM?

(Turn to page 91 for answers and recipes)

A. This Olympian dish became a favourite of the Caesars; Pericles and Aspasia gilded their fingers in its sauce. It is a specialty of Marseilles and most good bistros on Fridays, invariably accompanied by crusty French bread, a crisp green salad, and a glass of *vin rosé*. It needs a breath of garlic, a whisper of onion, a tiny bag of herbs—rosemary, parsley, fennel, thyme. It also contains oil from fine olives, saffron to turn it all golden, and the best and freshest denizens of the sea available at your port.

What is its name?

B. Good King Henry IV of France endeared himself to his subjects "forever after" by his oft-expressed wish that every peasant in his kingdom might enjoy this hearty dish on Sundays—an expression later paraphrased by one of our own American presidents. It takes a good-sized bird, a pinch of tarragon, two eggs, vegetables for a robust soup stock, and a few slivers of smoked ham. Try it on your guests some Sunday night and you will see one more reason for the popularity of Henry IV.

What is its name?

C. The French national soup for centuries, it reached gustatory heights in the court of Louis Philippe. It was the mandatory beginning for every royal dinner and appeared on every middle-class table throughout the eighteen-year reign of the "Citizen King." It holds the key to the origin of the term "potluck" and appears in more elaborate guise on the menus of our finer restaurants. But under whichever name you know it, it makes fine dining *en famille* any cold winter evening, and is better the next day and the next.

What is its name?

D. When a farmer in early Egypt discovered the legume which makes this nourishing soup a favourite with men the world over, little did he realize the rift it would cause between two brothers at a later date. But today it can promote only the most brotherly affection when served puréed and steaming hot, with croutons fried in butter and a dash of *vin rosé* or champagne added at the table.

What is its name?

E. This soup's identifying ingredient was tasted first by Marco Polo on his junket to the land of Genghis Khan. The worthy traveller brought it home with him to the "cradle of continental cooking" where it became the basis of many a national dish. It is particularly palatable in a soup made with both vegetables that grow above and below the ground, bound with a velvety blend of garlic, olive oil, bread crumbs, and grated Parmesan. Serve it for a memorable meatless supper with garlic bread and a bottle of Chianti, followed by a compote of fruit, a wedge of creamy cheese, and coffee with a twist of lemon peel.

What is its name?

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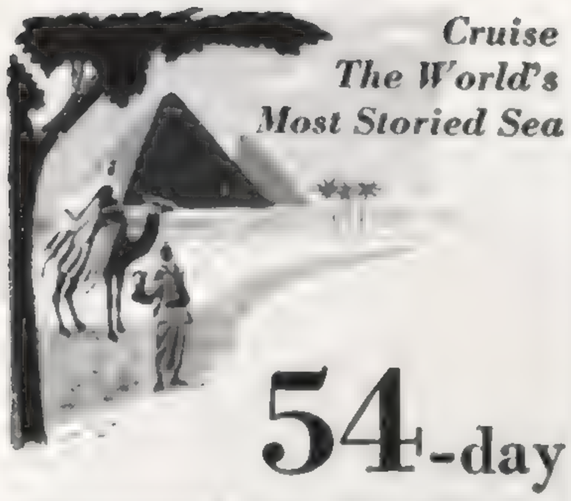

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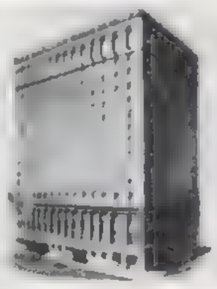

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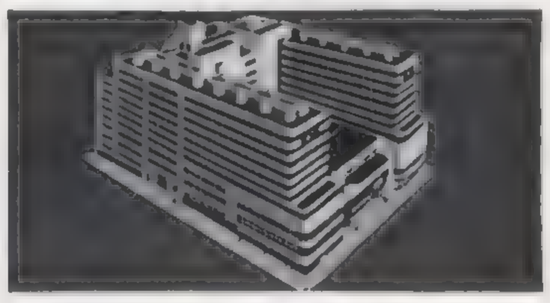

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QUIZ FOR GOURMETS

Answers to Quiz on page 88, and recipes

A. BOUILLABAISSE

"Cordelier or Benedictine
Might gladly sure his lot embrace,
Nor find a fast day too afflicting
Which served him up a bouillabaisse!"
—Thackeray

The aroma of bouillabaisse floating up through the Cannebiere has sharpened many a poetic appetite for lunch at the old Réserve in Marseilles. Thanks to the fast plane which rushes this morning's catch from the seacoast to your market, you can now duplicate this most celebrated of all fish stews just as it is prepared in its native Mediterranean port.

BOUILLABAISSE À LA MARSEILLES. Put two tablespoonfuls of olive oil in a shallow saucepan and in it simmer six chopped shallots, half an onion, and the stalk of a white leek finely sliced. Then add a clove of crushed garlic, four chopped tomatoes, one wine-glassful of white wine, a pint of fish stock or hot water, salt and pepper, a little cayenne, and then a bag of herbs tied in muslin—a sprig of thyme, fennel, bay leaf, and savoury. Now add the tail of a live lobster cut in six slices, one-half pound of shrimps, and one dozen little-neck clams, shell and all. Boil gently for ten minutes. Then add some solid meat of any firm-fleshed fish such as rock cod, bass, red snapper, barracuda, or halibut. Take a few threads of whole saffron and heat them in a saucepan until crisp. Then crumble them into the bouillabaisse and cook with the cover on for twenty-five minutes. Sprinkle with parsley before serving. In each soup dish place a round of toasted French bread that has been fried in oil and rubbed with garlic. Pour the bouillabaisse liquid over the toast. Serve the fish in a separate dish.

B. POULE AU POT

This ancient recipe is as good today as it was when Henry IV expressed his famous wish that every peasant throughout his kingdom might have a "fowl in the pot" on Sundays. Try it and you will understand why even though he built the Louvre and completed the Jardins des Tuileries, Henry the Great is revered all through French history for his generous regard for his subjects' palates.

POULE AU POT. Take a sizeable chicken and a pound of smoked ham. Chop up the heart, liver, and giblets of the chicken with half a pound of breadcrumbs, a quarter of a pound of ham, a little parsley, a clove of garlic and a pinch of tarragon. Bind this with two well-beaten eggs mixed together with salt, pepper, and your favourite spices. Stuff the chicken with the mixture. Put the chicken thus prepared into a pot of boiling water which already contains the vegetables for the soup, neatly sliced—a carrot, a leek, two onions, a few stalks of celery, and a tomato or two. Boil for two hours. One-half hour before serving add the slices of ham. Serve like a *petite marmite*—a slice of chicken, a slice of ham, then the soup and vegetables poured over all. Then pass the freshly grated Parmesan. And don't forget a basket of freshly warmed French bread!

C. POT-AU-FEU

So fond of his *pot-au-feu* was Louis Philippe that it was served every day at the royal luncheon table, and it was the invariable beginning of every Court dinner, whether a family or gala affair. Following the royal custom, every middle-class table featured the same savoury combination of vegetables and beef daily throughout the mild tyranny of the House of Orleans. An invitation to dinner came to be expressed as "Come and have *pot-au-feu* with us"—in other words, "potluck."

There are various forms of the *pot-au-feu* in France today, ranging from the humble cabbage soup in which bacon is the only meat, to the *petite marmite*, an extravagantly delicious brew of beef with pieces of veal, chicken, or game cooked with garden fresh vegetables. But the real *pot-au-feu* is beef cooked with vegetables and herbs, served with toasted crusts of French bread and a few rounds of marrow sliced wafer-thin.

POT-AU-FEU. In a deep kettle or soup-stock pot, put one brisket of beef or five pounds of short ribs, two gallons of water, and a teaspoonful of salt. Bring slowly to a boil and skim well so that the broth will remain clear. When the boiling point is reached, add two whole carrots, two turnips, two leeks, one stalk of celery, a small cabbage, and two well-washed onions. Bring to the boiling point again and cover. Simmer over a very low heat for two hours. When the vegetables are done, with the exception of the onions, cut them in slices. When the beef is done, strain the broth over the vegetables, boil and season well. Add chopped chervil and serve the beef in a separate dish with bread crusts that have been oven-baked until crisp and brown.

D. PURÉE OF ESAU

This becomes a *potage* well worth the exchange of a birthright, especially when embellished at the table with a glassful of red wine or champagne.

PURÉE OF ESAU (*Lentil Soup*). After soaking a pint of lentils in cold water for two hours, put them in a pot together with a few slices of very lean bacon which has first been diced. Add a quart of canned consommé, or soup stock if you have any on hand. When it comes to a boil, skim, and add salt. Then add a large carrot, an onion, a leek, dried celery leaves, or

(Continued on page 92)

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QUIZ FOR GOURMETS

(Continued from page 91)

a few stalks of celery, and eight peppercorns. Allow it all to simmer very slowly until the lentils are soft. Then drain and crush the lentil stock until it becomes a velvet-smooth purée. Add a few tablespoons of the liquor in which the lentils have been cooking and rub the purée through a sieve. Just when you are about to serve it add a little consommé or more of the cooking liquor, a little milk, and a lump of butter. Garnish with croutons fried in butter and bring it to the table in a tureen, steaming hot. Add a glass of red wine or champagne, whichever you plan to serve. Ladle it out immediately and pass thin slices of rye bread lightly buttered.

E. MINESTRONE SOUP WITH PESTO

It took a fine Italian hand to transform the Chinese egg noodle into spaghetti, macaroni, vermicelli, spaghettini, and the myriad of fantastically-shaped *pastas* that you will find in any Italian grocery store. And no better company for spaghetti or your favourite *pasta* can be found than spring and summer vegetables, a hearty soup stock, and a generous spoonful of Pesto for each guest.

MINESTRONE SOUP. Start off with a firm young cabbage. Remove the stalk and cut it into eighths. Put these in two quarts of boiling, slightly salted water and let cook gently for one hour. Meanwhile prepare and dice a half-pound each of string beans, zucchini, and tomatoes. Slice two small turnips, one carrot, two onions, and a leek. Put the vegetables into the cabbage water and add a quart of strong soup stock (or two cans of consommé) and a cup of boiled kidney beans or garbanzos.

Cook for ten minutes, then add a handful of spaghetti for each person, breaking the pieces as you add them. Cook for ten minutes more and toss in a spoonful of Pesto for each person and serve.

PESTO. When Pesto was first made in an Italian courtyard centuries ago, two characters were essential—a dark-eyed maiden with a mortar in her lap and, directly behind her, a sun-bronzed youth holding a full carafe of olive oil. As the maiden stirred the mixture of freshly chopped parsley, garlic, and grated cheese, her helper added the golden oil to the mixture one drop at a time, until it reached the consistency of mayonnaise.

Today it is much less romantic and more expedient to make the Pesto the day before so that the herbs, cheese, and oil become well-blended. Take a handful of chopped parsley, a handful of basil and a large clove of garlic, all chopped fine. Then mix in two cupfuls of grated Parmesan cheese. Stir in enough olive oil to make a runny sauce. Season with salt and pepper and place in the refrigerator overnight.

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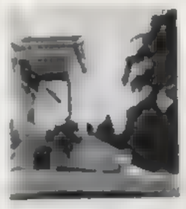

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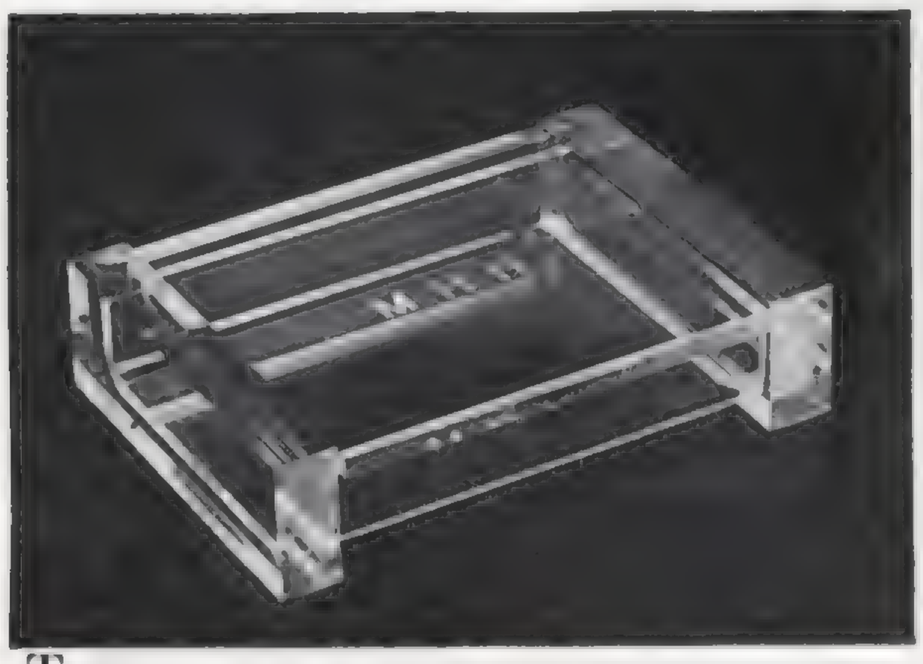
follows the men



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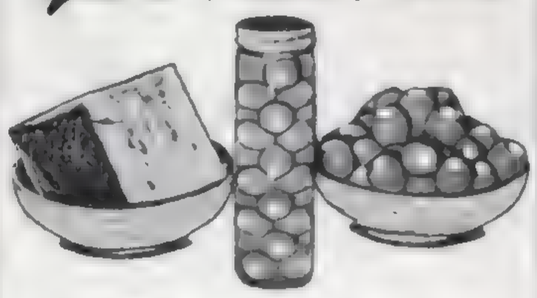

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A combination that is guaranteed to become the star attraction of your hors d'oeuvre tray—Imported Spanish Manzanilla Olives stuffed with Imported French Roquefort Cheese, and packed in pure Imported Spanish Olive Oil for a taste sensation that demands much repetition. 5 ounce jars only.

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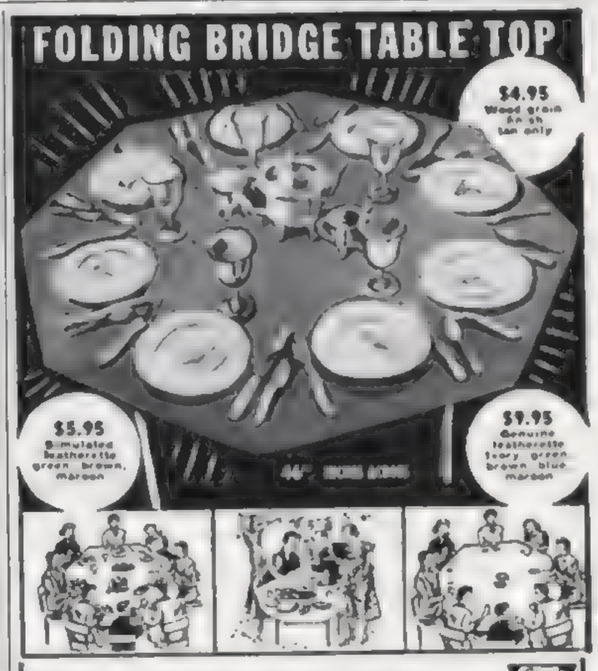

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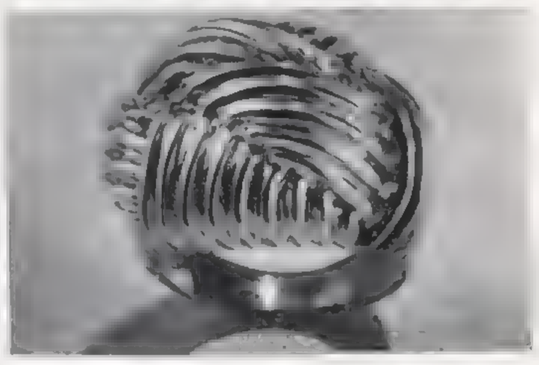

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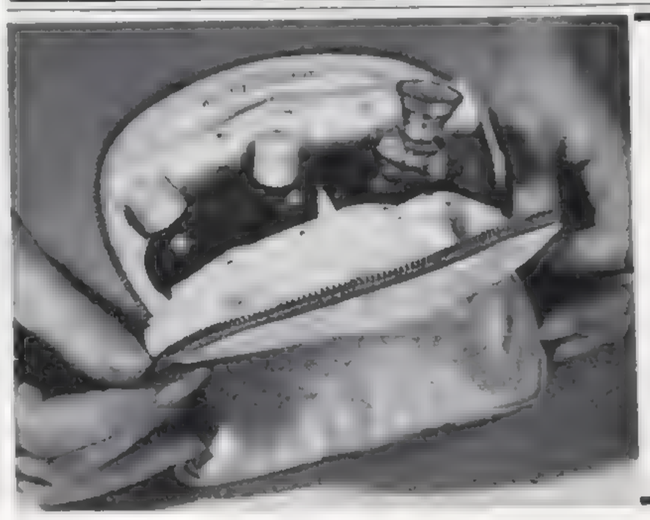

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A completely different kind of shoe, made an entirely new way. Exclusive Vel-Flex* construction means shoes as supple as gloves, with soles air-borne on an invisible layer of foam rubber. You can't imagine walking as effortlessly as you will in Easi-Gaits! *®

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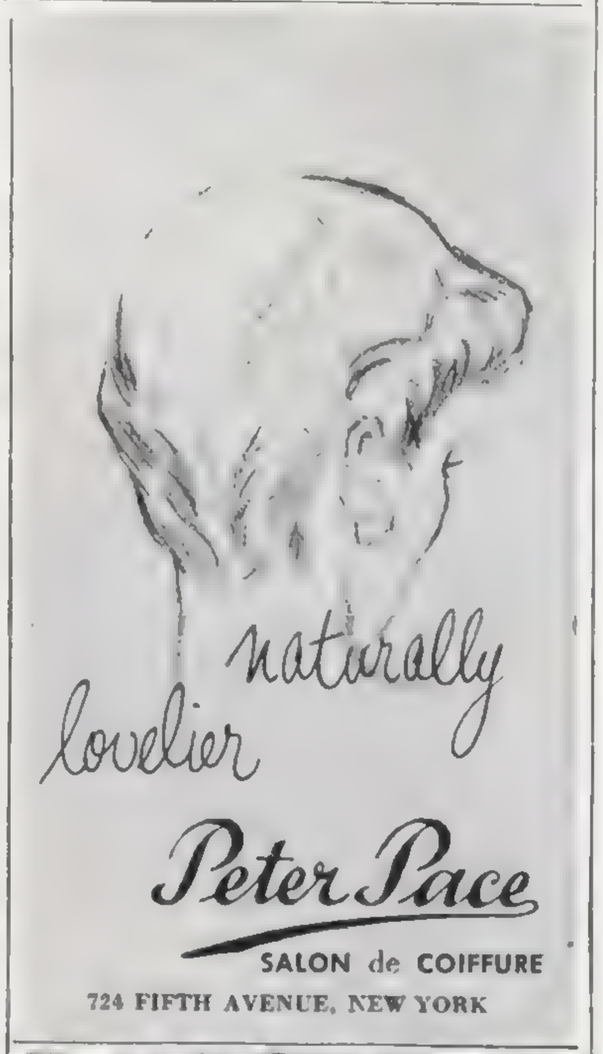

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FLOWER BOX. Under a garland of flowers, and oriental paper, a dressing-table collection for you, your hostess, a friend in the hospital. Dusting powder, $2; *eau de parfum*, $4; bath soap, $2, all "Something Blue" scent, all plus tax. From Gourielli Salon, 16 E. 55th St., N. Y.

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Model 319

Cardigan jacket and six-gore skirt. In Moss Green; Persimmon; Gold; Guava Brown; Dark Green; Petrol Blue; Silver Lilac; Wine or Black.

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$22.75

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Gift Combination
Bamboo Basket
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All for Only
$2 *Postpaid*

Yes, it's genuine Old English Lavender, free from adulteration, with its natural, long-lasting fragrance in hand woven bamboo basket and chiffon bags.

Nice to delicately perfume the bedroom and powder room, the linens, dress and garment bags, the lingerie and hosiery drawers, the handkerchief box, etc., and to place among the woolens to discourage moths.

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MIEHLMANN

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Our Very Special Gift Assortment . . . if you can bear to give them away! Lovely sheers and linens, white and pastel . . . lacy, embroidered, appliqued. You will love each one!

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the touch-and-go

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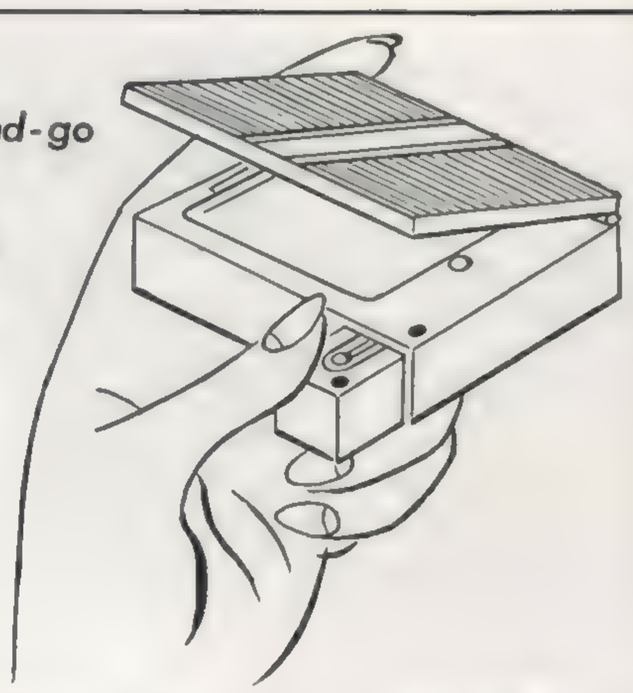
compact and lipstick combined

5.95 tax-free



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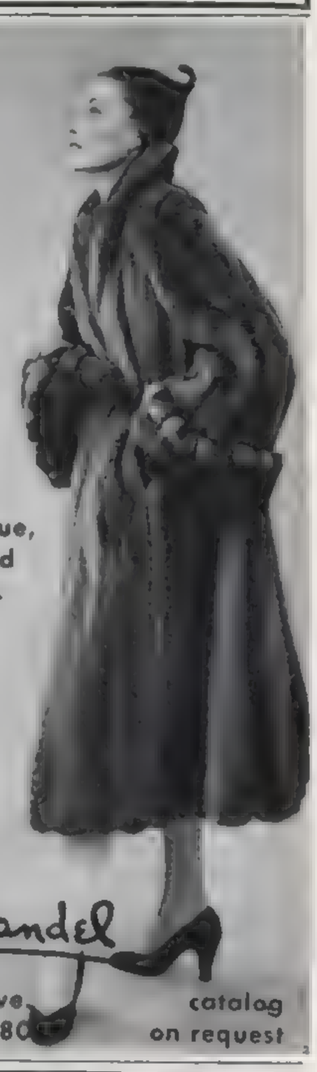

Starlight, silver-blue, and Canadian wild mink coats 2950. to 3950. tax incl.

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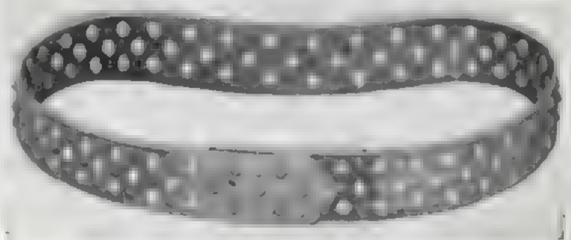

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Construction is such that it does all these things perfectly. You can reach—dance—hang by your hands—bowl—play golf, etc., and your blouse stays put.

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IT WHIPS, IT STIRS, IT BLENDS, IT SERVES!

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Please send the following Haymakers at $12.95:
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You CAN take it with you.

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Extends 15" to 25"
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OCTOBER

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Send check or money order.
No C.O.D.s please. Postpaid.

VAN-JAY
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HOUND

. . . dresses up

MIEHLMANN

MAKE A NOTE OF IT. Even children who usually spurn pen and ink might enjoy writing thank-you notes on this bright-bordered paper. Box, $1.50, or three for $3.95, both postpaid. Wallis Palmer House, 118 East 28th St., N. Y.

NOW IS THE TIME, before you choose a winter hat, to decide on a new hair style (or to arrange re-shaping of your present one). For the advice of an expert you might consult Mr. Charles at the Werner of Switzerland Salon, 608 Fifth Ave., New York. He has a talent for understanding exactly what you have in mind, for suiting a coiffure to city or country life, to the hats you wear, and for handling the most ticklish hair-colouring problems. Best of all, he takes a special interest in hard-to-manage fine hair, cuts it in the way it wants to go, permanents it, persuades it to stay in place.

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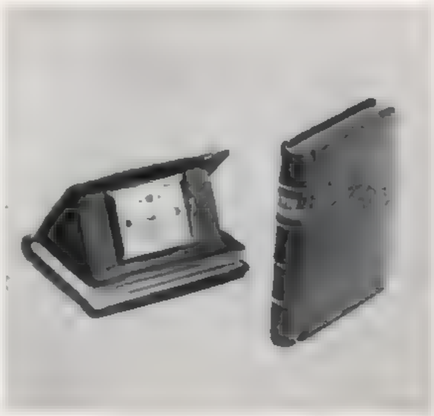

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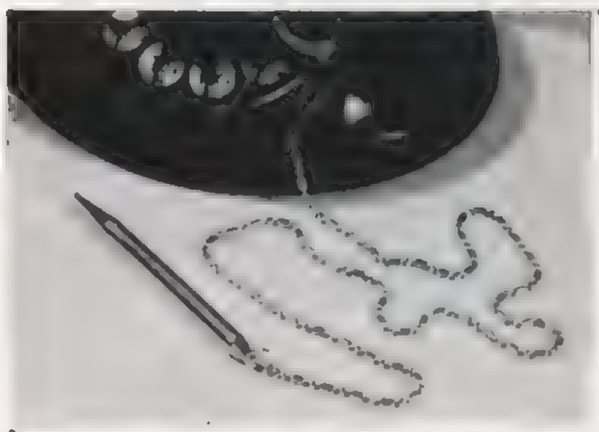

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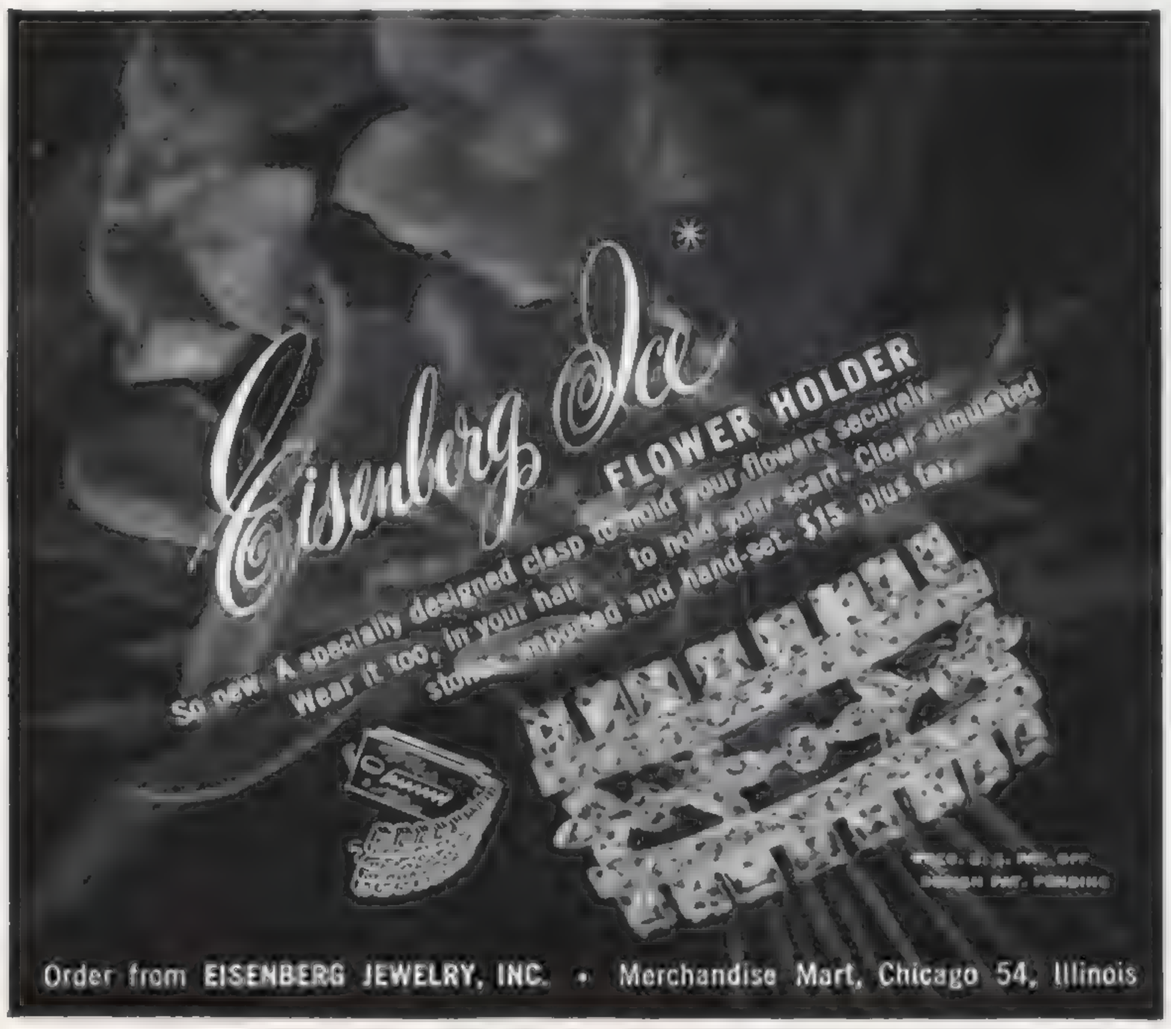

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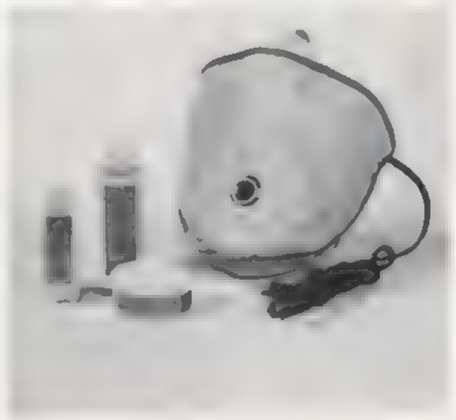

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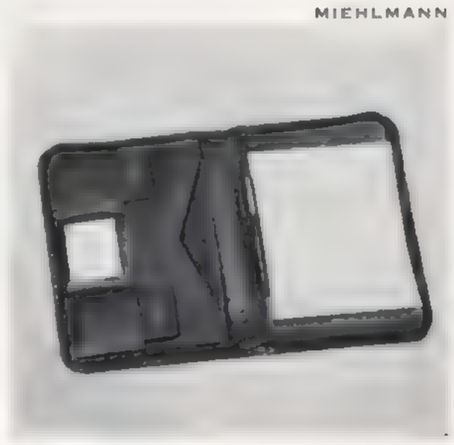
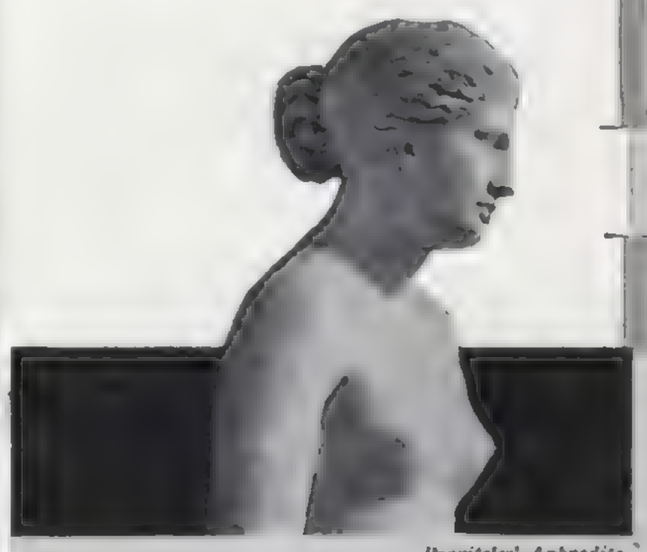


Sally Victor

bra relief



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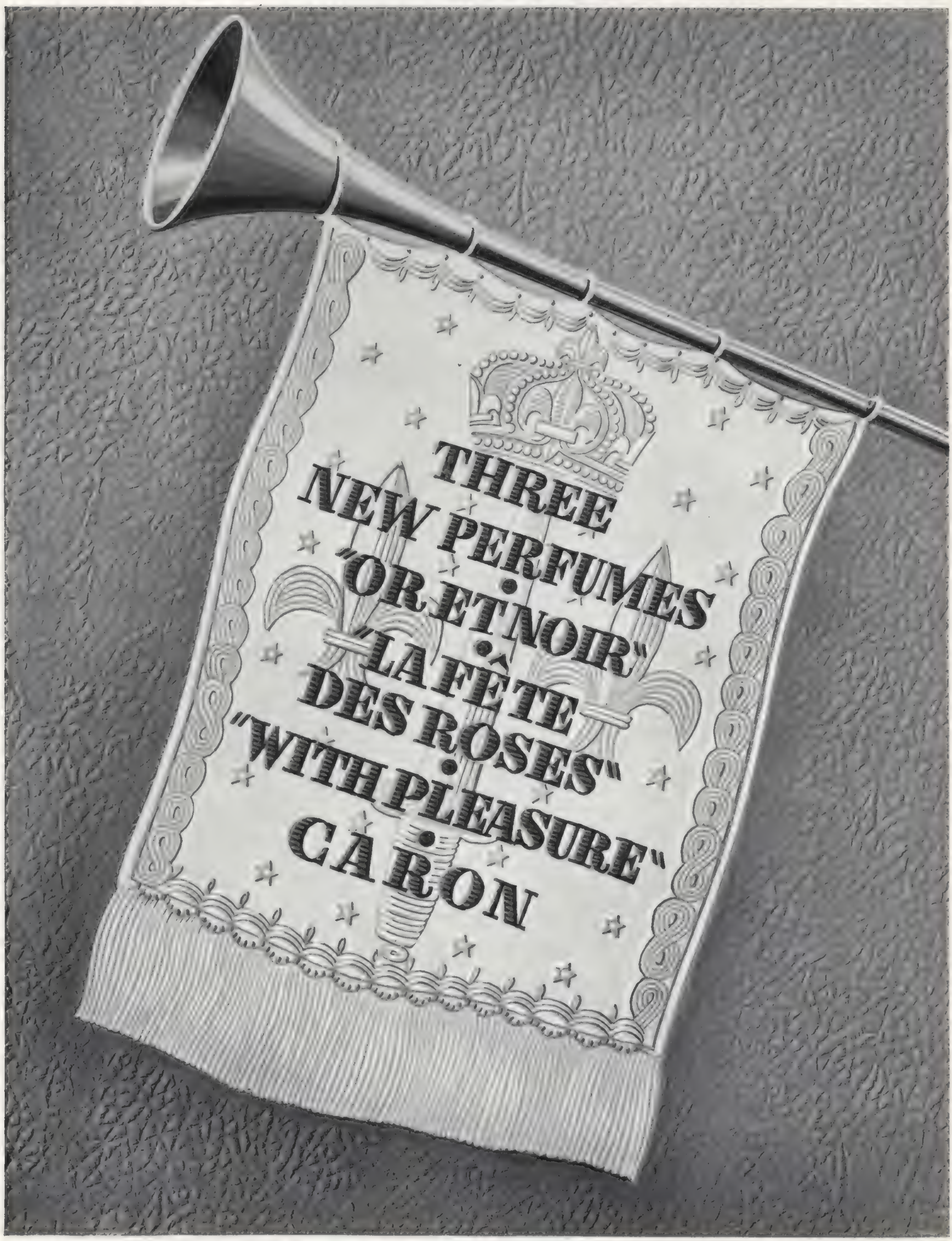
Dress by Fira Benenson. Hat by Mr. John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"LA FÊTE
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COVER: Invaluable, long-term investment, the good grey suit of wool flannel. Here, a find at $60, by Handmacher. Velveteen hat by Betmar, $8; calf Ronay bag, $11 plus tax. Suède Wear-Right gloves, $6. All, Lord & Taylor. Suit, also at Marshall Field; Jelleff's; Vandervoort's; Jordan Marsh; J. W. Robinson; other shops, page 178. Fox coat (see page 111), Esther Dorothy. Dagger by Nadja Buckley; Georg Jensen. Lipstick is Tussy's "Optimiste."

NORMAN PARKINSON

VOGUE

INCORPORATING VANITY FAIR

OCTOBER 1, 1949, CONTENTS

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VOGUE'S EYE VIEW

of

knowing

where

you're

going

. . . of knowing, and intimately, the lady you're dressing; knowing down to that lucky silver dollar the exact amount you have to spend on your clothes, your house, your beauty—and how to divvy it up.

This issue is for the woman with more taste than money—who knows that there is no extra charge for colour, for good line, for fresh ideas, who knows the economy of choosing a dress, a colour, a curtain material that clicks into her life as if it belonged there. You'll find the pages jam-packed with clothes and ideas, chosen to suit many lives, many tastes (all good), and *most* pocketbooks.

Sound investment for any wardrobe, the short fur coat to wear every day, town or country. Example, *right*, of brown South Pacific seal, $450 plus tax; at Saks Fifth. The simple suit (to belt if you like), newly touched with velvet, by Brevity, of brown Juilliard wool tweed, $70; Lord & Taylor; Frost Bros. Brushed beaver felt cloche, $23; pseudo-pearl jewellery by Michael Paul, Saks Fifth.

NORMAN PARKINSON

1

2

3

CAREFUL MONEY

Fashions and ideas for a woman whose taste is more significant than her income.

Careful money could buy these: 1. Town or travel wonder: grey woollen suit. $50. At Altman. Milch bag, Bergdorf Goodman. 2. One of the best things $7 ever did—a red tricorne beret of textured Stroock wool. Knox. 3. News. Clipped natural fox topcoat, easy shirtwaist lines. $575 plus tax. Esther Dorothy. Her Alan handbag at I. Miller. *Opposite*: The family chauffeur meets the 6:08 in a costume with mileage of its own. Grey Hockanum men's-wear flannel skirt, $11; waistcoat, $10. A black worsted jersey middy blouse, $8. By Frances Sider at Jay Thorpe; Himelhoch's; Stix, Baer & Fuller. Millerkin shoes, $16. I. Miller. Gloves, $9. Lord & Taylor.

NORMAN PARKINSON

This issue is about the woman who makes her money her fortune—however much money that is.

She really needs more *time*, more hours in a day; but as for money—she can get along very well on what she has. For money—one way or another—has never dominated her taste, or limited her pleasure in what she does buy.

Then how much does she spend on her clothes? Obviously, it depends, it always depends. One year, there was really only one suit beyond the day-by-day running expenses, and she was well dressed that year, too. Another year (another woman, perhaps) and there was the satisfaction of a black cashmere cardigan lined with Somali leopard, shoes made to order, the most divine umbrella in the world—worth, each one of them, every penny to her.

She has learned that, for her careful money, there are two general kinds of good fashion, and she puts them both into her wardrobe plans. There is the essential fashion-character of her wardrobe, the long-term investment, which today can be long-range without necessarily being expensive. Then, there is the exciting new, which, for all its effervescence, can be a good, earthbound "buy." Of the long-term investments—there is the far-seeing suit cut without exaggeration, and made (its life depends upon it) of a foolproof wool, perhaps flannel, sharkskin, tweed. There is the good handbag. The pairs of good shoes. There is the good coat which must move as easily over suits as over dresses; must be—well, interesting (no dreary thrift tract would do for anything seen as steadily as a coat). This year she considers red, beige, or navy blue for its colouring, for all of the above *(Continued on page 190)*

More taste than money:
Here, for example, the ample-income look of well-cut flannels and tweed: of burnished leather: of a little fur in an important shape.

1

2

3

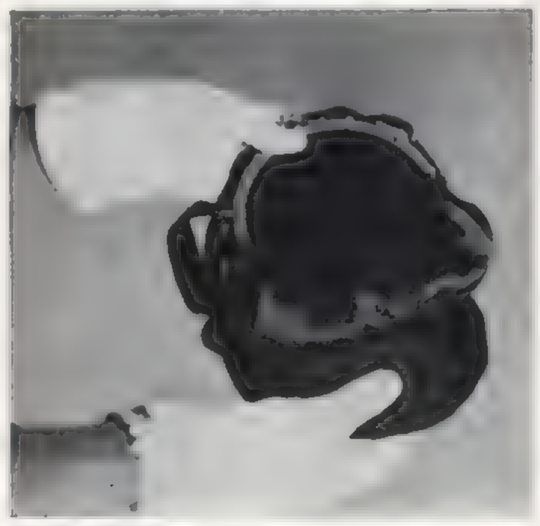
FRANCES MCLAUGHLIN

4

1. Little hat of many lives: rust velours, circled by fringe and beading that hides a zipper by which you can attach other crowns—a fake fur, a velvet. The John Frederics Junior hat, $9; the slip-cover crowns, $5 each; gold-plated earrings by Monet; $5 plus tax; all, at Lord & Taylor. 2. Calfskin walking shoe in a deep burnished oxblood shade, a Delmanette by Delman, $15; 20-denier nylon walking stocking by Dexdale, $1.65; at Bergdorf Goodman. 3. Marked this season by the sleek narrow lines, salt and pepper mixture, rows of buttons: dress by Kane-Weill of Milliken wool-and-rayon tweed, $25. Bonwit Teller. 4. The good grey suit: a slim streak of grey worsted flannel, the skirt, walkably-narrow, the jacket, close-waisted. By Joselli, $50; Jay Thorpe. Black velours hat by Harryson; Franklin Simon. *Opposite:* An $18 prize: the narrow-cut dress of grey men's-wear wool flannel, with moulded shoulders, moulded waist, and the bosom tucked like an old-fashioned dress-shirt. The mouton beret, by Madcaps, $10 plus tax. Pseudo-pearl ball earrings, necklace by Coro. All, Altman. Dress alone: The May Co., Los Angeles. Much-for-the-money stole: nutria-dyed Belgian lapin, $48 including tax: from Harold J. Rubin.

More taste than money, after dark:
The implied luxury of a brocade, a velveteen shoe — the realities here, $13.
The wit to play down lace, velvet, fur,
with "practical" wool jersey.
The elegance of a longish
white leather glove, $9.

2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3

BACKGROUND FOR PHOTOGRAPHS 2 AND 3: THE APARTMENT OF MR. JOHN

4

5

1. Your one evening bag might be this: black rayon satin, with a rayon faille slip-cover (less formal) to button on to the rhinestone-set frame. By Stefan, $23 plus tax; Lord & Taylor. 2. Short dinner dress, rayon taffeta, the décolletage an up-rush of pleats. By Ceil Chapman, $50; Bendel's Young-Timers. 3. Newly combined: jersey and lace. Worsted jersey blouse, $8; tiered rayon point d'esprit skirt. $18. At Gunther Jaeckel. 4. Deliciously over-sized stole (red fox, dyed black), $235 including tax; Harold J. Rubin. 5. Fresh—flowered white brocade evening opera pump by Valley, $13, from Milgrim. The seamless nylon stockings by Hanes, $1.35; Bonwit Teller. *Opposite page, top:* With ottoman and faille: a low-cut green velveteen opera pump, a De-Liso Debs. $13. Nylon stockings in a tawny leaf tone, by Archer, $1.65; the shoe, the stockings, both Bonwit Teller. Eight-button-length gloves, white leather, by Acme; $9 at Altman. *Opposite page, below:* Outline for late day and later: slim, with a wide sweep of hat. The top, wool jersey, $17; the wrapped velveteen skirt, $20; by Ruth Fair. These and the black velvet hat at Saks Fifth Avenue. Black velvet bag, by Alan, $20 plus tax; I. Miller.

GRIGSBY

FRANCES MCLAUGHLIN

1

Opposite page: Bare, big-skirted and black, a favourite young evening dress formula, here in rayon taffeta with a bow in full bloom below one shoulder. By Jack Herzog, $50; Bendel's Young-Timers. Rhinestone necklace, by Kramer; elbow-deep white lambskin gloves, $8.50; both Henri Bendel. Dress also at Hudson's; Woodward & Lothrop.

1. Shining evening dress with a hint of sleeves, a spreading skirt, in pearl-grey rayon satin, $35, at Lord & Taylor; Jays.

2. Late-day dress with a new breadth of collar extending over natural shoulders. By Hi-Dee in gold Cohama corded rayon taffeta, $25; Altman. Rhinestone pins by Kramer; Arnold Constable. Both pairs of gloves on this page, Lavando gloves, of white mocha; Stern's.

More taste than money, after dark:

The unpriceable knack of choosing an all-but-timeless shape.

The young privilege of a "big evenings" dress from $50 down.

2

GEORGE PLATT LYNES

More taste than money, afternoons:
The wealth-to-spare look of rich and lean cloths together:
flannel stamped with rhinestones, worn with velvet;
velvet and ottoman teamed to wool.
Good fortune of a little fur, well-cut, well-priced.

1

2

FRANCES MCLAUGHLIN

3

4

Opposite page: Investment for any PM, any hour thereof: velvet-collar, ottoman (rayon-and-wool) jacket, a narrow black wool dress; by Mollie Parnis, $110; Bergdorf Goodman; Neiman-Marcus; I. Magnin. *This page:* 1. New late-day mix: black velvet sheath, grey flannel jacket sparked all over with rhinestones. By Ben Barrack in wool and Martin rayon velvet. $70; Altman. 2. Black rayon faille dress by Hannah Troy, $40; Jane Engel. Velvet bag by Bienen-Davis, $19 plus tax; gloves by Dawnelle, $5; both, from Bonwit Teller. 3. Lavish beyond its price: brief broadtail-processed lamb jacket (about $150 plus tax), over a black wool dress ($50); by Capri; at Lord & Taylor. 4. Coat-dress cut on curves, the closing line crossed with rhinestone buttons; in brown rayon crêpe, $40; felt hat by Betmar, $5; both, Altman. All dresses on both pages at Marshall Field.

MORE COLOUR THAN MONEY FOR EVERY DAY

One of the nicest things about a colourful year—and this is it: there is no charge for colour. A piping-red dress is the price of a black one; a pink hat is no more than its shy sisters. Not that a bunting-bright dress is necessary; among the examples here are some of the most muted neutrals known to fashion. But if you wear neutrals, or darks, wear also one Bright. It can be unlimited good news to a costume of carefully limited cost. See, here:
1. Flash-red worsted jersey shirtwaist dress; by Jamison Classics, $30; Best's; Montaldo's.
2. Grey worsted jersey dress, by Kay Dunhill, $18; Franklin Simon; Marshall Field. Calf bag by Paul Brown, $10.50 plus tax; Tailored Woman. Pink hat by Florence Reichman.
3. Add: a red hat, neckline edge of yellow ribbon, cordovan-colour belt. To: a black and grey jersey (wool-and-cotton) dress by Sacony. $25; Bloomingdale's; J. W. Robinson.
4. The red hat? This, for instance. Velveteen with velvet acorns, by Betmar, $9; Saks Fifth.
5. Bright colour that does the work of a dark one, keeps good colour company. Dress of worsted jersey, by Queen Make, $15. Plush slouch hat, by Betmar, $7.50; both at Altman.
6. As The Red Coat, an excellent red coat; by Lassie Maid, in wool chinchilla, $55; Altman; Jordan Marsh. Darker hat, by Harryson; gilt medallion, $2 plus tax; both Altman.

STANDBY DRESS:
WOOL JERSEY,
BRIGHT OR NEUTRAL

1.

JOFFÉ

2.

RAWLINGS

1

2

BLACK SPARKED WITH COLOUR

LAMPLIGHT JACKET

MORE COLOUR THAN MONEY FOR LITTLE EVENINGS

Established: colour-swept evenings. Here: fashions at no more than $40. Their first value: brightness or background for brightness. Their final value: the way you pick additions, and choose to wear them. 1. Pale evening glow: brief, straight jacket (doubles as shirt) of Merrimack velveteen, $15; deep-pleated short evening skirt of blue Bemberg rayon taffeta, $13; Saks Fifth; Frost Bros. Jewellery by Eisenberg; gold-plated carryall by Evans; both, Saks Fifth Ave. 2. For a pale hat, black. Worsted jersey top, $11; velveteen-striped rayon taffeta skirt, $18; by Nelly de Grab; Peck & Peck; I. Magnin. 3. Irish linen shirt, Tebilized for crease-resistance. $12; velveteen skirt, $15; by Nan Westley; Lord & Taylor. Capeskin gloves by Fownes. $8; Arnold Constable. Bright satin hat by Florence Reichman. *Opposite page:* All fashions here, including a new accessory, Bourjois' bright perfume, "Beau Belle" (figure 6), are at Lord & Taylor. 4. To wear brightly (red hat, perhaps), black rayon taffeta dress, $40; also at Hudson's. Rhinestone necklace by Marcel Boucher. 5. Helmet of brilliant feathers, by Madcaps, $7; also at Hudson's. 7. Colour from the start: bright wool jersey shirt, $9; full black rayon chiffon skirt over its own petticoat, $25; also at I. Magnin.

SHOCK OF COLOUR

3

3

JOFFÉ

THREE COLOURS: TRIPLE VALUE

4

ABOVE ALL, A RED HAT

5

RED OVER EVERYTHING

NAVY BLUE WITH EVERYTHING

6

JOFFÉ

BACKGROUND BLACK

4

HALF BRIGHT

NIGHTCAP, ANY EVENING

5

6

THE INVISIBLE COLOUR: PERFUME

7

1

2

More taste than money, all day:
A private gold mine—
the tweed suit at $40.
Wool jersey to bank on.
A shoe well-to-do in detail, $11 in price.

3

4

FRANCES MCLAUGHLIN

1. Jersey suit, performs doubly as a dress; by Star-Maid in navy-blue worsted, $55; Bendel's Young-Timers. Beige saddle leather box-bag by Jana, $11 plus tax; Saks Fifth Ave.
2. Shirred jersey dress, high neckline turns late-day low. By David Goodstein in black wool, $50; Peck & Peck. Black fox necktie, $20; muff, $35, both prices plus tax; Ritter Bros.
3. Jersey coat-dress, to start off countless days. By Kenneth Tischler, in beige worsted, $35; velours cloche by Madcaps, $11. Both, Bloomingdale's.
4. Tweed dress, narrow as a stalk, tweed-sashed. By Jamison Classics in Varel wool, $30; Milgrim. Wool beret, $7; Knox.
5. Delicate air, sturdy enough for hard walking: suède shoe by Red Cross, $11; Gimbels.
Opposite page: Tweed suit that could launch a wardrobe; to belt at will; spare-line skirt. By Jaunty Junior in grey wool, $40. Franklin Simon; Hudson's; Jenny Co. Calf belt, $8; Franklin Simon. Grey, feathered hat by Miriam Lewis; DePinna.

5

ADVENTURES
AT THE MUSEUM OF
NON-OBJECTIVE PAINTING

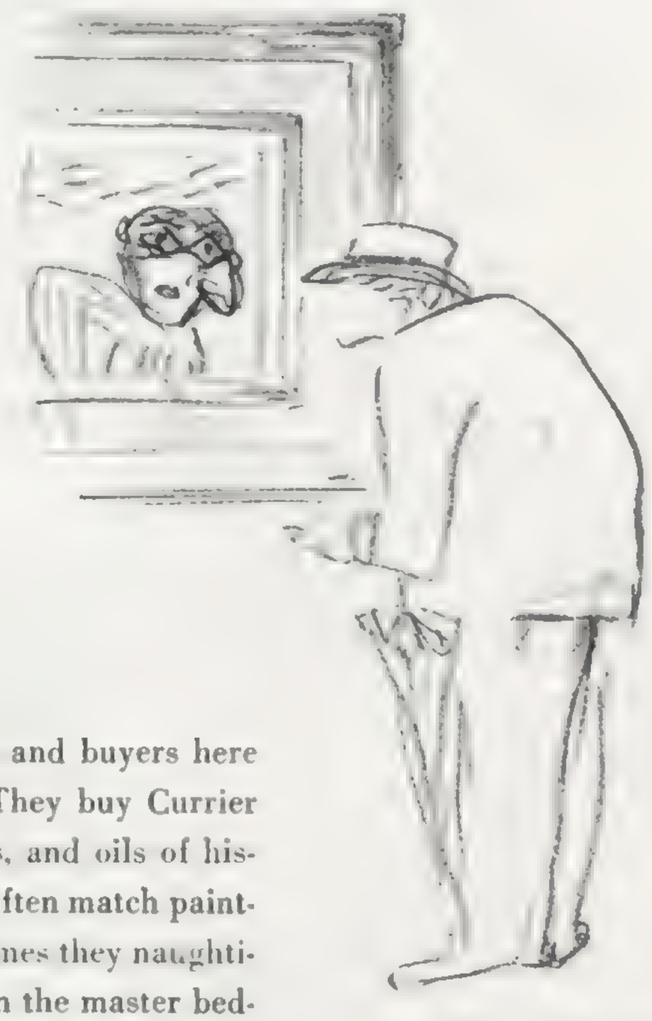
AT THE MUSEUM OF NON-OBJECTIVE PAINTING (*left*): Only those in front of the publicized international *avant garde* go to its galleries on Fifth Avenue. Although some of the paintings are incomprehensible even to the initiates, the scoffers are often charmed by the colours and the shapes. Psychiatry majors often go to this haven for dreamers of extremely modern dreams.

AT THE ROSENBERG GALLERY: A knowledgeable grab bag of spectators and buyers crowd this gallery, which shows Picasso and Braque, Avery, Weber, and Rattner. College students, Americans who love modern French painting, and tired shoppers mix with internationalists, who admire in English and French, crying out, like the baying of hounds, *formidable*. Only important collectors ever get upstairs to see Paul Rosenberg's own *formidable* collection.

NOT THE PAINTINGS BUT THE PEOPLE

AT THE KENNEDY GALLERY: The spectators and buyers here form an important group of collectors. They buy Currier & Ives prints, Benson etchings of ducks, and oils of historic scenes. They are well dressed and often match paintings to their own china and glass. Sometimes they naughtily hang half-covered nudes by Foujita in the master bedroom. They are apt to think that the paintings at Matisse and Rosenberg could be duplicated by children—their own.

SPORTSMAN AT
THE KENNEDY GALLERY



BILINGUIST AT
PAUL ROSENBERG
GALLERY

ART LOVERS AT THE
KNOEDLER GALLERY

ALL-AMERICAN
AT THE DOWNTOWN GALLERY

AT THE KNOEDLER GALLERY: In time, everyone goes to Knoedler's. (Joseph E. Widener, Andrew Mellon bought many of their Renaissance and Flemish treasures there.) Now, smaller collectors, who have only one Giorgione, buy there, and even smaller collectors, who love Eugène Berman's romantic dreams or the intricacies of Max Ernst. Jackson Heights housewives, waiting for a Number 15 bus, drop in, along with Mary Martin, Mrs. Cornelius Vanderbilt, some women who have taken a cultural course, directors of great museums, and writers, movie men, and painters. Waiting for the elevator to take them to the dusty taupe velvet buying rooms upstairs are usually a couple of elderly women in toques, who rather distrust the radicalism of banks and invest acutely in the masters.

AT THE DOWNTOWN GALLERY: The spectators and buyers here are almost entirely Americans who are primarily interested in good paintings with something to say. People who go to rallies have a predilection for this gallery. They come especially to see the Ben Shahns, the Jack Levines, the Stuart Davises, the Steigs, and the Zorachs; they like the middle ground. Important collectors of American primitives, of folk painting and carvings always go there. (No one is ever afraid to ask prices.)

MEMBER OF INTERLOCKING LITTLE WORLDS
OF MODERN ART
AT THE MATISSE GALLERY

AT THE PIERRE MATISSE GALLERY: To see the works of Matta, Henri Matisse, Chagall, Miro, Dubuffet come museum curators, women who often wear their Paris clothes for ten years, dancers, writers, and poets, along with astute collectors who know that there are never bargains, but that Pierre Matisse rarely makes a mistake. An opening here looks like a party of dissident members of the same family.

Le boxing in 1910.

Georges Carpentier, Douglas Fairbanks, and Chevalier in 1926.

Chevalier at twenty, with his mother.

MEMORY BOOK

BY

MAURICE CHEVALIER

PIX. INC.

The early twenties; Mistinguett and her famous, insured legs.

15

16

Chevalier playing the tramp at 15, 16, and 17.

Elsie Janis in 1914; later they co-starred in London.

ALBERT DAVIS

17

PIX. INC.

Starring at the Casino de Paris in the late thirties.

EDITOR'S NOTE: Some fifty years after he first sang for money (12 francs a week), Maurice Chevalier, who has been called the greatest single French music-hall act, has written his autobiography. For the last twenty-five years, his gay, love-struck voice, his pushed-out, amused lower lip, and his tip-tilted straw hat have been an international trademark as well known as the Smith Brothers' beards. Here are photographs and uncomplicated observations from his memory book, *The Man in the Straw Hat*, published by Thomas Y. Crowell Co.

CHEVALIER ON HIS MOTHER: "Poor Mamma . . . her housework and the care of two children and her lace-making . . . was already ruining her eyes. . . . Allowing herself less and less sleep and stinting herself more and more, she finally became so weak that we had to send for the charity doctor. She was now so anemic that she was slowly going blind."

CHEVALIER ON THE FOLIES BERGÈRE: "The Folies Bergère belonged to another world. It was the most important and luxurious music hall of Paris. . . . The immense lounge was a regular love market where armies of pretty girls strolled about displaying their charms. Both in the audience and behind the scenes you saw the world's most famous men and women. . . . As a matter of fact, the audience paid little attention to the stage show. They were much too busy chatting and watching one another. . . . The director gave me a spot in the show which he put on at the beginning of the season while rehearsing the winter *Grande Revue*. This was a great (*Continued on page 176*)

PARIS CHAMPAGNE

Opposite: One of the pearls from Dior's late-day group—soft fullness belted in, shaped in a luminous grey brocade, with heavy folds poured over a lean line. The crushed belt, long crushed gloves, beaver felt hat—all in browns. Dress at Blum's-Vogue; I. Magnin.

Left: Spectacularly narrow—a gleaming blade of green satin from Schiaparelli, the bodice marked with the theme that runs through her collection this year: a giant jungle leaf. Other themes: a clear body line with hip emphasis, an asymmetry swerving the neckline—as here.

PARIS CHAMPAGNE

(continued)

One from a startling series of dresses wound, bound,
to narrowness—a dress-with-a-mood,
shown by Jacques Fath. The details: taupe velvet.
a strapless bodice encrusted with gold sequins,
a coiling stole, side-stiffened peplum,
a strapping, squarely-buckled taupe velvet belt.

Here, one of the closing lines
from Dior's collection—
an expansive beauty, a dress for a ball.
Of news: the pink satin "scissors"
X-ed at the back, the stroke
a consistent, this-season signature
at Dior. The dress, red satin,
its heavy skirt borne on crinoline,
a pink satin lining.

EVENING ALTERNATES

A SLITHER OF JERSEY, A WIDE HAT

Left: A narrow spiral of black, coiled closely right down to the ankle bone. By Howard Greer, of silk-and-rayon jersey; the wide made-to-order velvet hat by Mme. Andrée; both at Bonwit Teller. The dress also at H. P. Wasson; Hudson's.

A SPREAD OF SATIN, A DOT OF A HAT

Right: Close-waisted dinner suit of navy-blue satin: the dress has a deep U-neckline, and a stiffened, street-length skirt, the jacket a tiered cape extended over natural shoulders. This Leslie Morris design, plus the curved, black velvet cap, and the navy-blue satin gloves, all made to order at Bergdorf Goodman.

THE NICE AMERICAN GENTLEMAN

Henry James is remembered in this Sussex village, not as a distinguished author, but as the "very nice American gentleman who lived in Lamb House"

BY SIMON FLEET

HENRY JAMES came to Rye on a bicycle. It was a summer's afternoon and he had pedalled seven miles from Brede Place, an historic manor house, where he was staying.

After passing through a small Sussex landscape of hop gardens, oast-houses, sweet chestnut coppices, smooth green pastures flecked with sheep, this American, sweating a bit, had paused at the top of Gadborough Hill and beheld for the first time the silhouette of Rye, lying some thirty miles to the West of the white cliffs of Dover. It reminded him of the hill towns of Tuscany. Nearer, he could see from marsh level that tightly packed houses rose in tiers to the summit of an isolated and conical rock on which stood the noble church of St. Mary with the red and white flag of St. George fluttering from its tower in a vast open sky.

The agile, somewhat square figure of Henry James entered the town on foot, pushing his bicycle up the hill that leads to the High Street, where he mixed with the shepherds, trawlermen wearing earrings, ostlers, rubicund housewives laden with heavy baskets. Vividly, and indeed with a sense of a recession of time, the illustrations seen and loved when a child, drawn by John Leech in *Punch*, crowded in upon his mind.

It was not long before a cottage called *Point Hill*, in the fields half a mile beyond the ancient walls, was rented, and from there, daily, he made further examinations of the town. The leisured contemplation with which this traveller was accustomed to observe the world, had for a while departed, and he was displaying an enthusiasm belonging to a schoolboy rather than to a man of his fifty years.

Along narrow cramped streets with postern doors, fishtail tiling, and clapboarding, past black and white houses so diminutive that they could be carried on a two-ton truck, fascinated by the rounded corners of the buildings, James, beguiled, inspected the home of Shakespeare's contemporary dramatist John Fletcher; saw where Isaac Todhunter had lived; stooped under low beams; admired fine linenfold panelling; surveyed Ypres Tower, built for defense in 1250, the sixteenth-century Mermaid Inn, the eighteenth-century Town Hall with its pillory and chairs; whilst his literary mind speculated upon the habitation of Thackeray's Rye character Denis Duval.

This was a carefree period.

"Aren't you young Gasson?" he enquired of a lad who ran in through the post office door, "I know your father. Please go before me, you are in a hurry, I have all the time in the world."

Summer after summer he returned to Point Hill, until, deciding that it was impossible to know Rye thoroughly unless entrenched within its walls, he took the Old Vicarage in Church Square, which proved to be frumpy and shabby, not at all suited to his taste. The following summer, 1897, Lamb House was let to him and suited so well that he purchased it.

And so we find Henry James, the cosmopolitan, born in New York, an assiduous diner-out, a rapt observer of *le haut monde*, a familiar figure in the capital cities, a friend of the great minds of his day, a man of private means, who had already written five great novels and over a score of distinguished shorter books, making his home in this little market town.

The busybodies of Rye could talk of nothing else. Lamb House, for over two centuries the home of the Lamb family, now had a foreigner in possession—the term foreigner being applied to anyone who has not been connected with this ancient borough for over a hundred years. And so tongues wagged, window curtains were surreptitiously drawn aside as he passed, and there was much speculation. Was the new owner sociable? Would he lend his garden for the Church bazaar?

Lamb House, the squarest of square red houses, has a William and Mary façade, and nestles, lost to the world, at the top of a narrow, steep, and twisting lane. Four stone steps lead from the cobbled street up to the tall classical doorway with its richly carved hood. The windows are flatheaded, and the pediment is charmingly decorated with white stone urns. The property, though of small acreage, is one of the largest in Rye. From the front entrance there is a view, so loved by amateur artists, beyond cottages and gardens, of the great Church, on which the styles of every architectural period in England have been lavished. A particularly crooked chimney in this scene was condemned to be pulled down, and when James was informed he couldn't bear it, bought the house to which the chimney belonged, and refused absolutely to have it touched. To this day this perilous architectural feature remains unaltered bending over its red roof like a question mark.

The interior of the house, which contains perhaps a dozen rooms, is adorned with a generous measure of fine oak panelling, and from the small, *(Continued on page 183)*

THE IRISH WIND

A Gothic woman with a long nose and a ready philosophy, Mrs. McDonough was "a natural force as violent as a session of stormy weather"

BY MARGARET OSBORN

She arrived in the morning, a Gothic woman with a long nose, small grey eyes like bits of North Sea water and strongly swept-up hair. Her clothes hung loose and light, in fierce disarray upon her great form: a pink cotton dress and a black coat, neither entirely pink nor entirely black, and strewn here and there with transitory decorations in the shape of pins and a flower, and with disorder and significance in the shape of wisps of hair, ends of thread, loose buttons and missing hooks. She was an Irish cleaner; her name was Mrs. McDonough. She had a stride and grasp, she was as strong as thunder and moved the chairs, sofas, and tables as easily as if they had been matchboxes, putting none of them back in place and cleaning around them with great sweeping strokes which left a visible aftermath. The closets she rearranged with mastery; in all of them, things were entirely reversed in order, so that to open any of them was to begin one's moving day all over again.

But it was more than cleaning, more than a moving day. It was a natural force as violent as a session of stormy weather. She felt this herself, for when she tore down a Venetian blind with one pull she announced the accident not as an accident, but merely as a happening, a completed fact.

"The blind's down," she said succinctly, and went on to the next room.

I was alone in the house with her and since, as she declared to me, "The worst of the filth below is swept off; it was terrible, crusted as thick as your hand," there was time for us to talk, or rather there was time for me to listen while she began the task of waxing and polishing the bedroom floor. I can only remember a little of what she said; the flow of her words was torrential, though she could be silent too, with a silence, murmurous and sibilant, which easily filled a room.

So I learnt a little about her, though, like the regions of the North, there was huge territory that would remain unknown. One could know her forever and in the springs and freshets of her thought one could risk plunging carelessly at any time. One might drown, it is true, but one would never strike a shallow.

That first day was a day of wind and passion; as it wore on the heat grew more intense. She sweated fiercely, the pearly beads were grouped all about her forehead and neck and made her blanched and tender skin look very pink. From time to time, like a mastiff, she shook a fine spray from herself, interspersing her talk with occasional groans and exclamations, great Biblical sighs. She had a cotton handkerchief, somewhat grey in colour, which she applied from time to time to her person with little visible effect. It was more a ritualistic gesture than an appeasement of the flesh. Mrs. McDonough was no coward.

She had worked everywhere, it seemed, for all kinds of people, but mostly for the rich. "I was in all them big places," she said. "It's a miracle the trouble people is having with them these days. The penthouses now, were you ever in one of them—on Park Avenue?"

And before I could answer—

"They're beautiful and grand, but high up though they are, they're as dirty as any other place. Why they do be cleaning them day and night and it's an army that's needed, and now the poor creatures that owns them are running around through all the rooms, trying to find out how in heaven to manage without any help."

She had no special feeling toward the rich; neither their security nor their helplessness troubled or amazed her. She was fitted to assist them for her living and there was nothing surprising to her, either in her daily battle with the dirt of the city or the litter of other peoples' lives. If the machinery she knew broke down, she felt it unfitting and strange. For the rest she was as impartial as her Maker.

Herself, she lived on the top floor of a tenement on 40th Street. "A wonderful gem of a place," she said, "where you can feel the sweet breeze blow all the way in from the sea."

"Can *you* look out at night," she asked, "and see the lights of the Empire State and all them big towers, with their eyes gleaming on you in the dark? But it's what I see every night of my life, when I raise the blinds. 'Tis a jewel of a sight; it brings all the wide wonder of the city to me and I could be hanging there forever.

"It's away up we are, at the very top. It's a long climb to get there and none of them would have it for they thought it too stiff a ways for them to be trampin'. But do you know," she said, while a shrewd and tolerant smile lit her grey eyes, "that now *I* have it the whole lot of them want to get it and would move in there at the drop of a hat? But they won't get it," she said, "for I won't give it up. It's now they can see the enjoyment, but I wouldn't give it up, not even to God if He was to ask me.

" 'Tis a kind of paradise, way above the yells and sweat of the street. The trouble with all *(Continued on page 182)*

EXTRAVAGANT HANDFUL

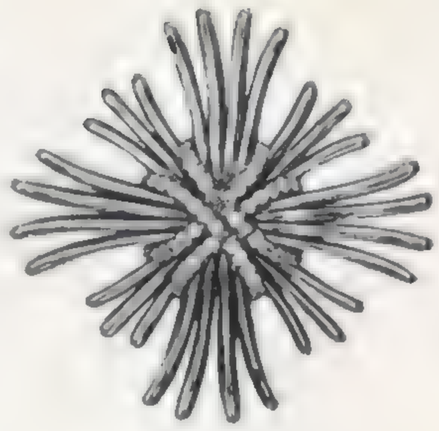
Mrs. Wm. F. R. Ballard's gilt-handled umbrella, alligator bag have repaid her every day for two years—so far.

COLLECTIVE INTEREST

Carl Erickson (signed Eric), master of elegance, has a British bowler, age ten; a stick over 21; shoes, '32; extravagant once, institutional now.

GREAT JEWEL FROM SMALL HEIRLOOMS

Eight years ago, Miss Margaret Case had this timeless gold cross made by Verdura with her own family stones.



ECONOMICAL EXTRAVAGANCE

CUSTOM-MADE BRITISH SHOES

Initial cost: about $50 at Peal in London. Thomas W. Phipps says they grow better with years and polish.

FRANCES MCLAUGHLIN

AN ENGLISHMAN, TOP TO TOE

Expensive whangee umbrella; Tuczek shoes custom-made in London: the long-lived luxuries of photographer Norman Parkinson.

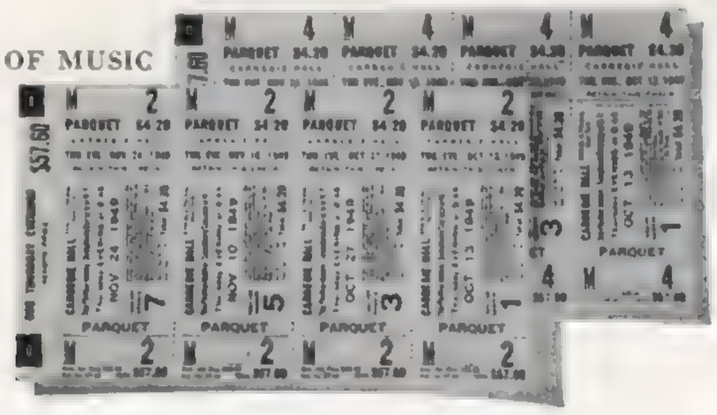
GOLD EARRINGS, SHINGLED HAIR

Miss Muriel Maxwell's amortization on $100 gold earrings: 7 years of steady wear. Weekly haircuts offset by no call for a wave.

MADE-TO-ORDER SHOES

Because they fit well, last long, and look just plain beautiful, Mrs. de Menocal Simpson pays $70 a pair for shoes—and 25c a day, every day thereafter, for shines.

$57.60—BUT FOR A SEASON OF MUSIC



HERE, in this issue in praise of careful spending, are two pages of possessions that range from expensive up. Downright extravagance when looked at collectively, this rich, beautiful hoard. But by some peculiar system of returns each one has proved a sound investment. We think that around everyone lurks an economical extravagance, be it only taking a taxi to save time, temper, and the tired foot. Setting off on statistics, we asked members, past and present, of Vogue's staff. These are their answers. In every case they approach their pet extravagance with a pure, *gourmet's* joy. The economical part comes later: Eric got his shoes in Paris (when 1,200 francs was $48) because he liked them—that was in 1932. Bettina Ballard's gold-headed umbrella (ca. $50), and alligator bag at half-past $100, now: they both deserve gold stars for faithful service. But also, because she likes it, the umbrella is the first she hasn't lost and had to replace; the bag saves time each morning: she has carried it every day for two years, never has to switch contents. The woman who spends for a season of music, is paid off only by her own enjoyment, past, present, and future. These pages make only a small inroad into the list of things that might fall in this category; and it's possible that not one of them is your particular extravagance. We can think of others, and do with pleasure. (*Continued on page 178*)

MINK SHAWL

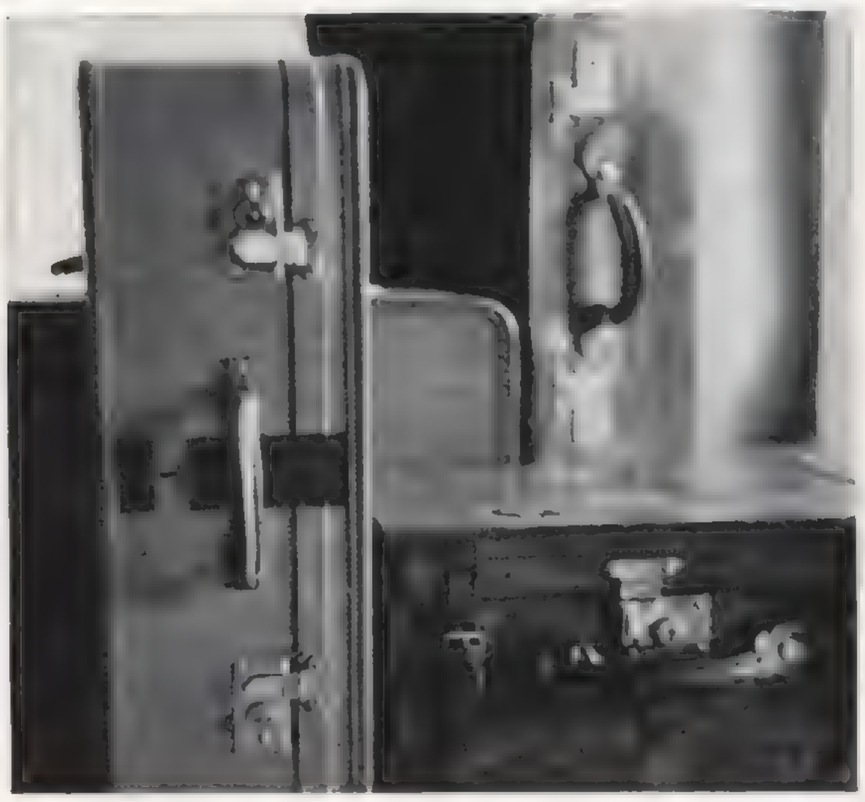
Mrs. A. Moore Montgomery wears her lavish Maximilian kerchief day and night, over her suits or dinner clothes.

CULTURED PEARLS

A long rope, jewel-clasped; worn every day and better for it. Mrs. Jonathon Tichenor's pearls, invested in years ago.

ANTIQUE JEWELS

With a shirt or a ball dress; Mrs. John Rawling's eighteenth-century rose diamond cross, and silver Turkish belt.



FINE LUGGAGE

Miss Virginia Thaw's working extravagance. The leather pieces, made by Peal in London, are twenty years old.

BEAUTY BULLETIN

Beauty is really two things: it is fashion and it is fundamental. Under the first, you would list the always-to-be-counted-upon, almost nervous fluctuations in the shades of lipstick, the length of hair, the questions like—let us say—where to, or not to, place rouge. Under the second, you would list the never-ending principles of beauty, seasonless and calm in their always-acceptance: the flawless complexion, the radiant hair, the healthy and lustrous eye. It is the first category of beauty with which this bulletin deals. For this is autumn—and autumn is synonymous with change.

Item: Lipsticks continue to look freshest in the light and medium ranges of colour. There is news in the wide variety of orange and clear-red tones. Pink, introduced several seasons ago, has a new cast of tone: new pink lipsticks have a brilliance which makes the old sticks seem pallid.

Item: There is a greater fashion-permissible variety in nail-enamel choice than in lipstick colours this season. The nails need not match the mouth, but should have the same cast of colour—though often much lighter or darker. Nails will wear coats of colour from fragile pinks to strong magenta or clear red, according to the costume, the hand-complexion—or the occupation. Only the very darkest shades are dead. And few mourners!

Item: The colours of face powders and powder foundations continue to get fairer. Because of the many orange-reds in the colours of autumn fabrics, there are many complementary tones of beige for the complexion now.

Item: Hair is being worn in many versions of short. Bangs are sliced crew-cut-short. Backs of heads are shingled shaggily or sleekly. Points of hair are brushed onto the cheeks in a ragged saw-tooth fashion. And very new is hair cut briefly as a lamb's, and brushed tightly, silkily away from the face and neck—for a silhouette with great evening elegance.

Item: There is more emphasis on eye make-up than ever before. And more experimenting with colour—for shadowed lids and mascaraed lashes. The new hats, which depend more on sure cutting and accurate moulding than on fuss and flutter, do not distract the eye—but encourage it.

Item: Paris is sending us many new fragrances which will sparkle in our own autumn air; which will be used as the final accessory to any dressing-with-a-point. These all have something in common: they are light and gay in their intent. They are the sort of scents one can spray on lavishly and lastingly—and which have no trace of moodiness or heaviness.

opposite:

SHORT COURSE FOR A BEAUTY

The short evening dress has forgotten its utilitarian beginnings (*so* easy getting in and out of cabs, Darling) and has become quite grand. It is cut away to reveal the sweep of the arms and the unfettered play of colour-tipped hands; the column of the throat, as a pearly setting for the tinted face and mouth above it. As *well* as the flashing ankle and the colour-shod foot. Here, Ceil Chapman takes a short course, fashioning a pleated busk, a munificently-looped skirt, from iridescent silk taffeta; about $110. Jewellery—of gold, pearls, and antiquity—and the dress, at Bergdorf Goodman. Dress, also at The Blum Store; The Dayton Co. Lipstick and nail enamel are Revlon's "Plumb Beautiful," and aren't they? Photographed at The Sherry-Netherland.

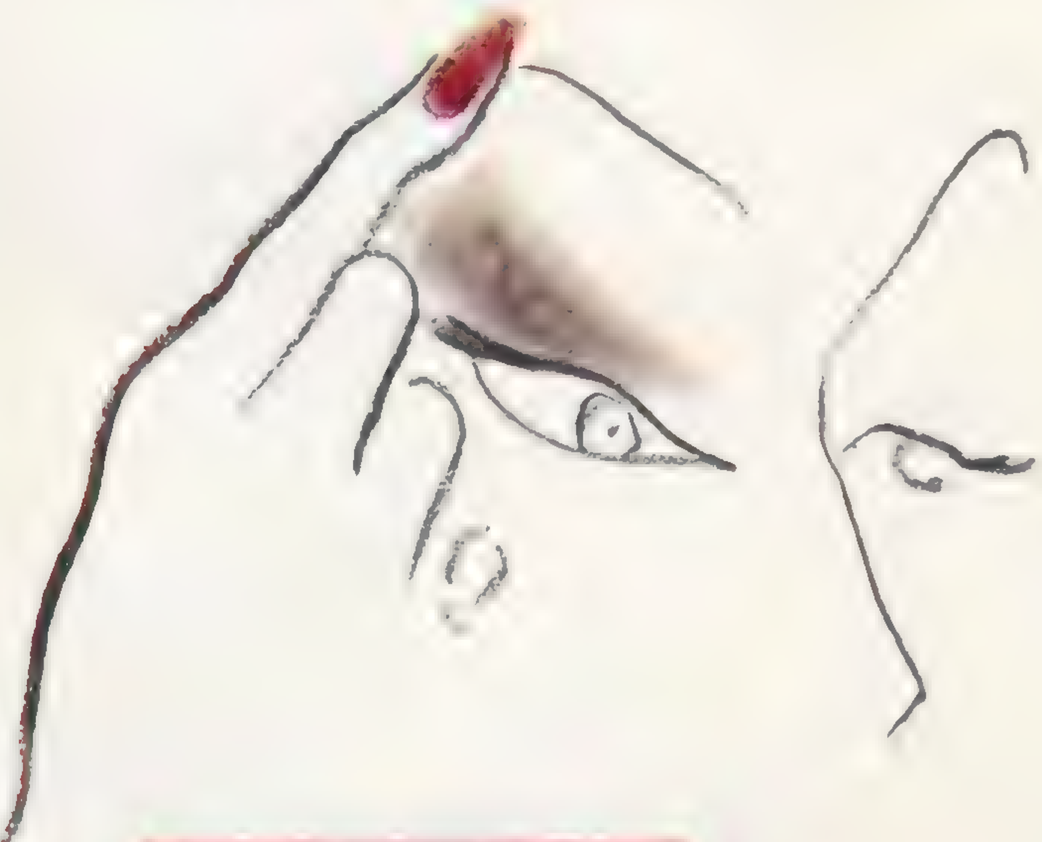
NORMAN PARKINSON

Orange reds must be exactly matched by lipstick—in colour and tone. The nail enamel can be paler—and the eye shadow should be green.

MAKING UP TO REDS

This autumn, the news in daytime make-up is in its ability to match the arresting variety of reds in clothes. The red of cloth and the red of lipstick can vie, and defeat each other—or can neatly carry out each other's plans. These are tricks (exact, subtle—but rewarding) for the happier of the two possibilities. And they prove that making up to reds needs an exact and subtle eye.

With pinkish reds, lipstick may be frail or strong pink—nail enamel ditto. Grey-blue eye shadow.



Clear reds need lipstick and nail enamel minus any blue or orange overtones. Try brown eye shadow.

LIGHTING BLUES

The news in nighttime make-up is (this season as always) in its ability to remain impervious to the fickle, draining, changeling qualities of false lights. There is a trick for its most recent happy solution. It is, simply, the knowledgeable use of blues. For when blue has been compounded into the pink or red of a lipstick or nail enamel—when blue shadows the eyelids, and is swept over the lashes—when blue is rinsed into hair that's ashen or raven—or, when dark blue is chosen for the sort of dinner-and-theatre suit that might so easily and so usually have been black—then there is always about you a brilliance, a definiteness of colour and outline. Because blue *does* withstand the fakery of electricity, and remain true to its own lights.

Right: A blue that carries its own illumination—a navy-blue silk taffeta dinner-theatre suit with all the cut in the world, a balanced, total asymmetry. A blue with a bloom on it: velvet pillbox. Hat and suit designed by Hattie Carnegie; also at I. Magnin; Neiman-Marcus.

Blue note
for evening lights:
mascara.
pencil, shadow.

Erté/49

CLOSE FIT...
LITTLE HAT, LESS HAIR

So perfected is the ideal of the small, moulded head, that now, the hat seems almost a cast for the coiffure beneath—or the coiffure is almost the model for the hat—depending upon your point of view. Both are shown, inextricably, here. The hats:

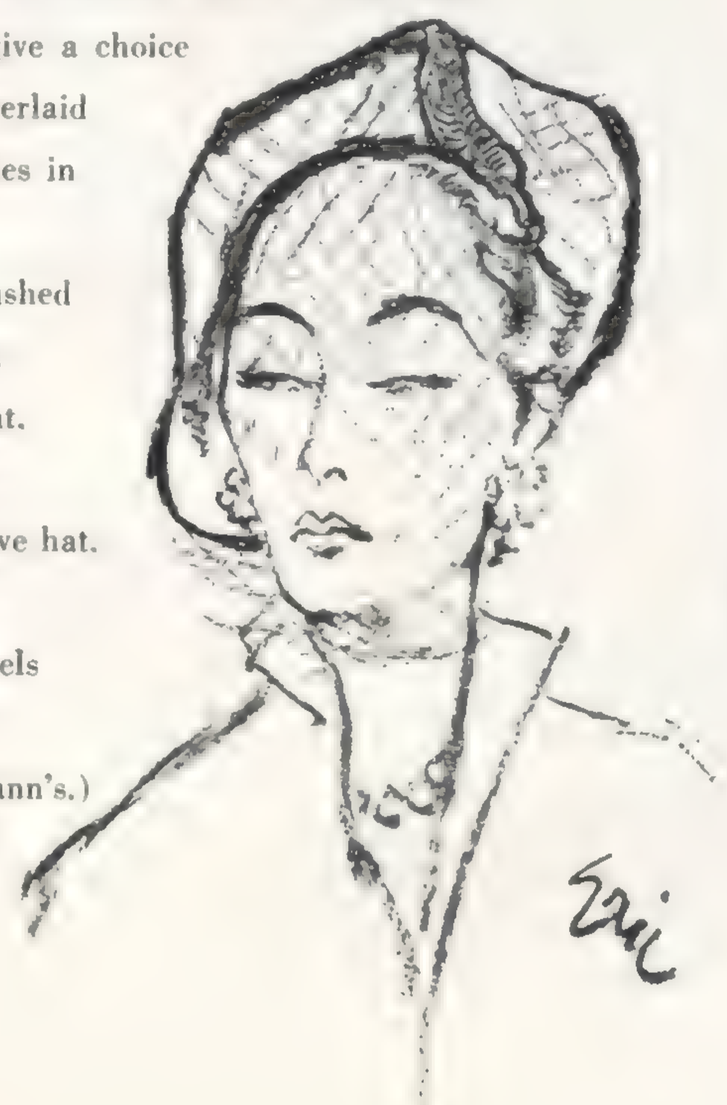
Above right: Black velvet disk smoothing out at the back, foaming sideways in a swirl of beige feathers. By Gilbert Orcel, to order; Bergdorf Goodman.

Below right: Black velvet cloche with a soft, rippling brim, a feather embroidered in gilt threads. By Paulette, to order; Bergdorf Goodman.

Coiffure, far right: Upswept silhouette—news, cut *mouton*-length, by Michel of Helena Rubinstein. Jewels from Cartier.

CLOSE HARMONY The colour of the hat, the colour of the hair (*opposite*). No accident—but no trouble, either. Helena Rubinstein's Color-Tint Rinses (she has made several new "cosmetics for the hair") are temporary water colours, to be brushed in and washed out at will or whim. These give a choice of becoming hair changes—here overlaid by happily blending shades in Mr. John's new little moulds of beaver felt—hats dyed and brushed to the soft brilliance of birds' wings. Shown with the brown hat, a "Ginger" rinse; with the taupe, "Corn Silk"; with the mauve hat, "Pink Fire." (Coiffures and colouring by Michel. Diamond and gold jewels by Van Cleef & Arpels. Hats: also Wm. H. Block; Kaufmann's.)

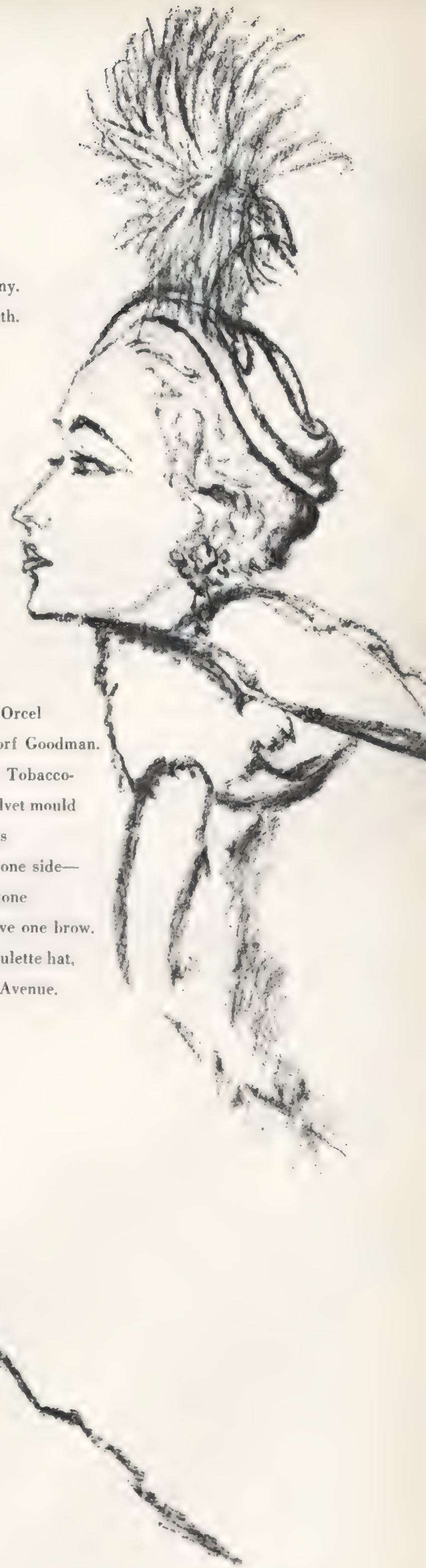
HORST



BLUMENFELD

CLOSE FIT *continued*

Now the shingle turns out not to be one cut—but many.
A principle, subject to as many ideas as, say, cloth.
On these two pages, two new shingles, cut for this
season's collections in Paris by Guillaume
(now here at the Lenthéric Salon).
At the left. A sleek back of the head, ending
in two points (for exclamation)
rather than the conventional one. (A good dodge,
too, for a hairline that refuses to taper.)
At the right—the famous
jagged coiffure, with jagged shingle
—the set purpose, not to look "set."
Hat, above right, moulded, hugging bicorne,
red velvet, red feather.
By Gilbert Orcel
to order at Bergdorf Goodman.
Hat, at left. Tobacco-
brown velvet mould
with wings
dipped low at one side—
a rhinestone
buckle above one brow.
A copy of a Paulette hat,
at Saks Fifth Avenue.



Three new Paris successes.
The "Gamine" coiffure by Guillaume;
two earrings by Schiaparelli.
Above, the famous chandelier,
its "canopy" a diamond solitaire.
Right, diamond daisy, a canary
diamond heart, an emerald stem
seeming to pierce the ear.

HORST

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The hard-shelled exactness of Georges Bidault, former French Premier and Foreign Minister, speaking at the European Assembly at Strasbourg: "A united Europe can come about only by giving up some sovereignty." . . . The blooper heard over the air, "Unemployment has fallen off this month by 90.000 but this is not alarming." . . . The scarcity of World Series seats, even with television.

PEOPLE ARE TALKING ABOUT . . . The lateness of the theatre season. . . . The mail-room set up to accommodate the advance sales of *South Pacific*, already sold out till February; two shifts work night and day sifting orders.

PEOPLE ARE TALKING ABOUT . . . Cortisone, the new miracle drug; the hope of some seven million arthritics that its production can be speeded up. . . . Ethel Merman's brassy lungs and good humour on N.B.C. . . . The new flurry over jigsaw puzzles. . . . Cary Grant in the movie *I Was a Male War Bride*, which in spite of its contrived situations is packed with zany laughs.

PEOPLE ARE TALKING ABOUT . . . The Red Feather, symbol of the current Community Chest drive, which stands for many-campaigns-in-one with a network of more than twelve hundred local Community Chests throughout the U. S. supporting some fourteen thousand services.

PEOPLE ARE TALKING ABOUT . . . *The World Next Door*, an extraordinary first novel by Fritz Peters, making other stories of mental institutions seem melodramatic and over-fictionalized as it shows the tedious progression of improvement through the patient's eyes without ever mentioning it in words. . . . Film actor Robert Montgomery, now doing a regular stint as a news commentator over A.B.C. . . . The current exhibition of theatre design at the Ferargil Galleries, a one-man show of Donald Oenslager's work in theatre, ballet, opera. . . . A succinct description of European travel: "Rome was wonderful; I was there only two days and six nights."

PEOPLE ARE TALKING ABOUT . . . Washington's alarming tendency away from bipartisan policy. . . . *The Road to the City*, two moving novelettes about women and love notable for the straightforward simplicity of Natalia Ginzburg's writing. . . . The rash of as yet unofficial gimmicks in Canasta. . . . The coming visit of India's Prime Minister Jawaharlal Nehru, underscoring our urgent need for a strong Far Eastern policy.

opposite

IN PARIS... AMBASSADOR AND MRS. BRUCE, WITH THEIR TWO CHILDREN

David Bruce, the recently appointed U. S. Ambassador to France, and his wife are part of a spreading diplomatic family. His brother, James Bruce, recently returned from the Argentine where he was U. S. ambassador. Her sister, Mrs. H. Ashley Clarke, is the wife of the British Minister to France, her mother, Mrs. James Dodds, is married to the British Ambassador to Peru.

A tall, handsome, and unhurried man, with silvering hair and a varied background that includes law, banking, and government service, Ambassador Bruce is well known in France. For the year preceding his present appointment, he was Chief of the E.C.A. special mission in France, with a reputation for directness, caution, and approachability. He and his hazel-eyed, capable wife make up a unique ambassadorial team. Theirs is a full-time job. Even week ends out of town usually involve dedication of post-war buildings or monuments. It is not unusual on these occasions for Mrs. Bruce to make one of the official speeches.

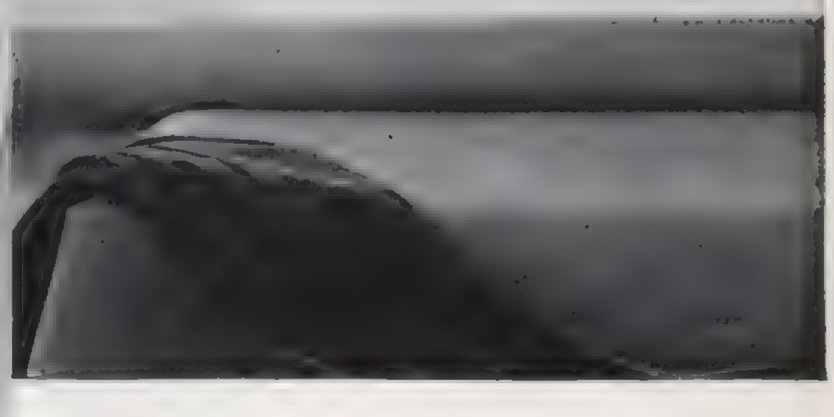
Mrs. Bruce, the former Evangeline Bell, is an "embassy child," was born in London, where her father was Secretary at the U. S. Embassy. Her family life revolved around his happy succession of posts in Europe, Asia, and Scandinavia. A linguist by talent and necessity, during the war she made short-wave broadcasts to France, served in the Office of Strategic Services. Today, Mrs. Bruce finds that non-stop entertaining is her major assignment. But in spite of their heavy schedule, the Ambassador and his wife find time for their children, Alexandra and David Surtees, their dogs, and their interest in the eighteenth century.

CECIL BEATON

THE HONOURABLE DAVID K. E. BRUCE, U. S. AMBASSADOR TO FRANCE, WITH MRS. BRUCE, DAVID, AND ALEXANDRA

WORTH-WHILE PIECES;

THE PRICE A POINT



On these pages, various elements of décor picked for good looks, long life-expectancy, sound design, excellent values. Decorating ideas at work are shown on the following pages, proof that inviting effects need not cost a fortune. Money-to-spend *is* a convenience, but the intangibles mean more than money: imagination, a sense of colour and texture, an eye for proportion. And, to key the whole room higher, one really good object—a painting or a piece of sculpture, perhaps the work of a little-known artist, that expresses your own taste; a fine chair, antique or contemporary.... Here is a *(Continued on page 180)*

On this page: **1.** Three-panel screen, Puerto Rican hand-woven sabutan. $66; Waldron Assoc. **2.** Wallpaper like grass cloth. Roll, $1.75. Fine Arts Wallpaper. **3.** Vase, $22.50; ashtray, $6.95; both of Italian alabaster. Waldron Assoc. **4.** Expansion table, blond oak. Joseph Platt design, $69; John Wanamaker. **5.** Hardwood Biedermeier chair covered with grey leather. To order from John Gerald through your decorator. **6.** Glazed chintz panel, "Chinese Spring Festival" in grey, gold, and white. To order through decorators; Schumacher. **7.** Low bench, satin, button-

HERBERT MATTER

tufted. Syrie Maugham design, to order from John Gerald, through your decorator. **8.** Bemis flour-bag cotton, dyeable for slip covers, curtains. 70c a yd. McMillen. **9.** Knotty-pine pattern wallpaper (in two shades). $3.35 a roll; Thibaut. **10.** Mohawk's "Woolripple" broadloom carpeting, $4.50 a yard; Lord & Taylor. **11.** The painting: "Arabesque" by George L. K. Morris. $250; Downtown Gallery. **12.** Burlap for curtains, by Maharam. $1.50 a yard; at New Design.

Above and right: **1.** Walnut chair, Koylon foam rubber cushions. By Robsjohn-Gibbings for Widdicomb, about $139 in muslin; Lord & Taylor. **2.** Rich in texture, red velveteen, $3.50 a yard at Lord & Taylor. **3.** Multi-purpose straw cloth, by Morco Trading Co., $10 a bolt; New Design. **4.** Print for framing: Swedish botanical flower chart. 39" x 28". $7.50; Reed & Stevenson. **5.** Sculptured plastic paper for wall, floor, to paint and shellack. Through decorators from Katzenbach & Warren. **6.** "Invisible table," black metal, plate glass. $102; Edgewood Furniture. **7.** Grey pottery dinner plates, 55c each; white Limoges luncheon plates, $3.25 each; The Mayhew Shop. **8.** Red iron abstract-design sculpture by David Smith; Willard Gallery. **9.** White wool Sardinian rug, 24" x 38", $30; House of Italian Handicrafts. **10.** Hand-screened gilt floral, designed by Jascha Brojdo on heavy upholstery cotton. $4.95 a yard; Lord & Taylor.

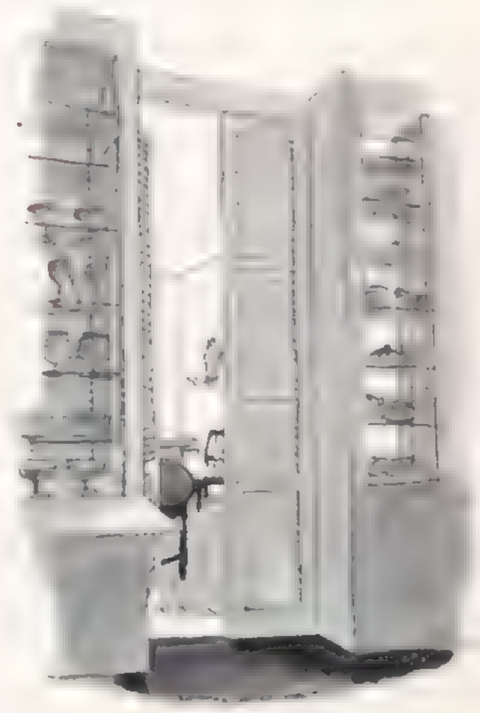
Above: Decorative strong points:
The tapa cloth, from the South Sea Islands,
against one wall and as panels in the tall screens;
the bright sailcloth on the wooden stools;
the massive use of maroon felt, on the huge banquettes,
on the nail-studded tables made from packing cases, the expanse of bare brick.
Scene: the living-dining room of Horst P. Horst's Long Island house.

A WEALTH OF IDEAS

Unlimited colour and wit, at limited cost

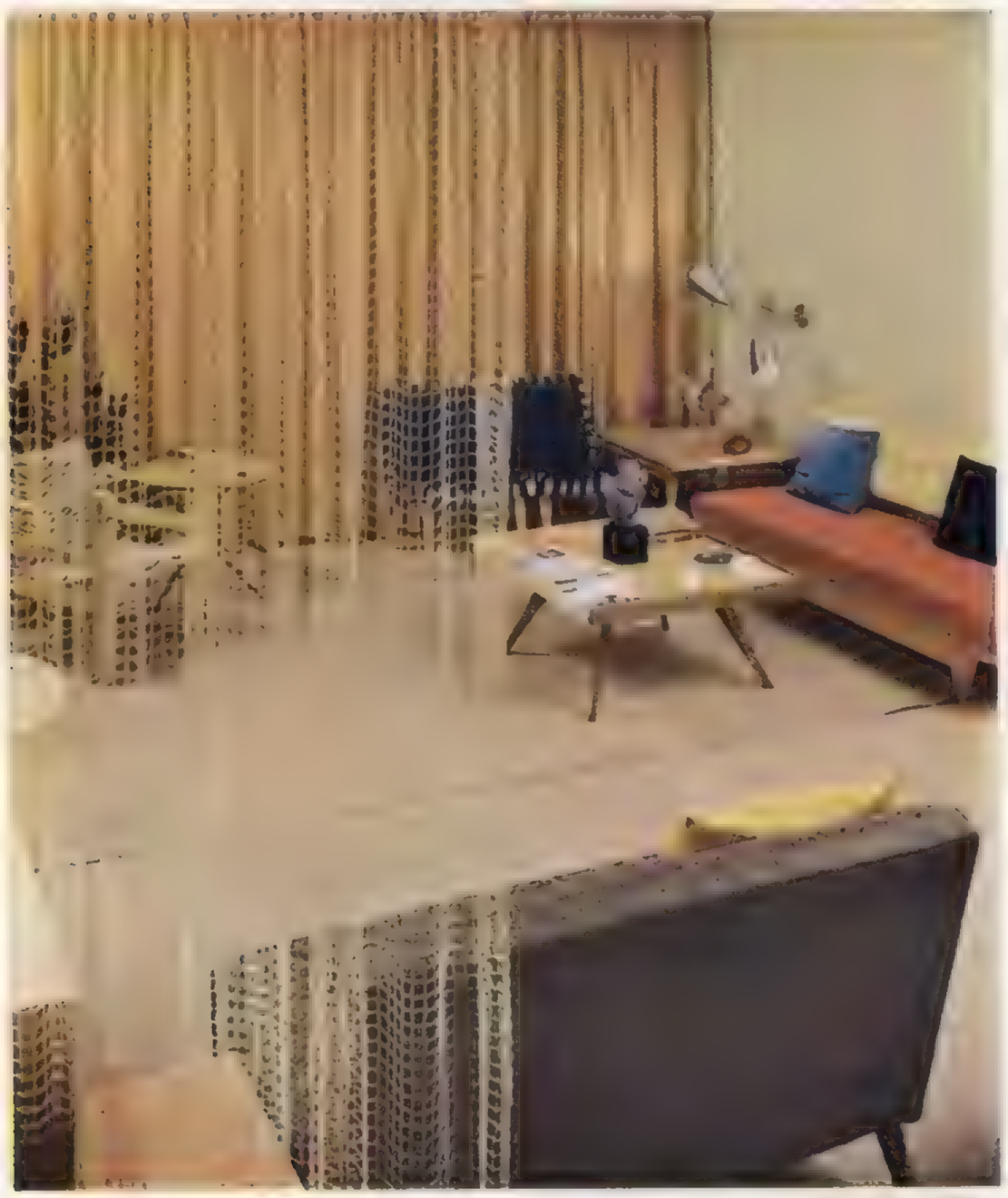
Below: Space-saving décor: cabinets for glass and china
with opaque glass panels that open on the small dining room
and the kitchenette, flank the slatted door between.
A Kelly-Scoville device in the apartment
of Mr. and Mrs. Bertrand Taylor, junior.

Below: Ingenuity at work: a chopped-down Victorian table,
the top marbleized; a junk-shop rocker, painted white;
tacked-into-place drapery, unlined chintz
(from F. Schumacher);
Painted screen (similar wallpaper panels from
Katzenbach & Warren). All in the old country
house of Mr. and Mrs. Marcel Vertès.
The chintz and wallpaper
designs by Vertès.



Opposite page, lower left: All modern, with the price as a point:
burlap curtains, at $1.50 a yard and unlined,
covering one wall; officer's chair, $16;
a sofa that can serve as a bed; linen rugs.
The one expensive item, half radio-phonograph,
half storage cabinet. Decorative scheme by New Design;
the apartment, Mr. and Mrs. Thomas Kirby's (rent $99).

Above: Sturdy elegance: garden furniture of white wrought iron, a white rug of rough cotton, in the country dining room of Mr. and Mrs. Marcel Vertès. Above the mantel, a copy, by Vertès, of a Chardin painting.



HAANEL CASSIDY

Below, right: Colour to full effect in practical cotton fabrics; pink and red cotton twills; plaid cotton taffeta; glazed chintz curtains the rug, cotton, too. Country living-dining room decorated by William Baldwin for Mr. and Mrs. Edward Duble. Notes of value: modern paintings; Tang horse.

MRS. ROWAN SHEVLIN IN THE DRAWING ROOM OF HER WASHINGTON HOUSE

THE WASHINGTON HOUSE OF MRS. ROWAN SHEVLIN

In her small Federal house in Georgetown, Mrs. Shevlin has been extravagant in taste but saving in money. Although the rooms are spiced here and there by a piece of fine furniture, a bibelot, or a Dufy water colour, the enchantment of the house stems from colour and inventiveness. There are no expensive materials; the simplest Everfast cottons are used even in the drawing room for curtains and upholstery. The result is that this house seems exactly like its owner—a woman who knows how to dress, how to live, and who does all with taste.

CECIL BEATON

REAR VIEW OF THE PINK BRICK HOUSE. THE GARDEN LIMITED TO GREEN.

BEIGE, GOLD, AND NILE-GREEN DINING ROOM; COARSE BEIGE LACE CURTAINS.

BLUE COTTON VELVETEEN HEADBOARD, COTTON LACE CURTAINS, BLUE-AND-WHITENESS ACCENTED BY CYCLAMEN CHAIR.

DRAWINGS BY FAULCONER

ELEPHANT-GREY WALLS, BILLIARD-CLOTH GREEN COVERED SOFA, A TINY FRANKLIN STOVE IN THE LIBRARY.

THE ROSY BRICK FAÇADE OF MRS. SHEVLIN'S HOUSE IN GEORGETOWN.

BLUE AND WHITE TOILE DE JOUY ON WALLS, AT WINDOWS, AND COVERING THE SOFA-BED IN THE GUEST ROOM.

TWIN MANTELS IN A SMALL COBALT-BLUE DRAWING ROOM

KERTESZ

MRS. SHEVLIN'S HOUSE *continued*

Mrs. Shevlin stage-manages a feeling of space where space does not actually exist. She has done so by concentrating on the impact of a single sharp colour accent. In the cobalt-blue drawing room *(above)* she raises the blue-key of walls, curtains, and rugs to the intensity of flame-coloured cotton upholstering on sofa and chairs. With the help of Robert Pennell, who executed some of her ideas, she always retains a scale-consciousness; in the library *(upper left)*, a Franklin stove understudies for a missing fireplace, with wood, cut in minute chunks, stored in a canister.

CECIL BEATON

MAN OF MYSTERY, HENRY GREEN, pen name of a talked-about English writer, who has never before been photographed for publication; he permitted Vogue to photograph his back.

LITERARY FRESHET...
FOUR ENGLISH NOVELISTS

BY PETER QUENNELL

[EDITOR'S NOTE: A distinguished literary critic and contributor to such magazines as *The New Statesman and Nation*, Peter Quennell is noted for his biographies. He is considered by many one of England's best contemporary prose writers; man and author have been summed up in these words: "His angular elegance seems to bear the same imprint of style as his writing." Mr. Quennell's latest book, *John Ruskin: The Portrait of a Prophet*, will be published by Viking late in October.]

"Too tranquilly English," once explained an American publisher, refusing in the politest terms a story that I had submitted to him. That was many years ago; and it is possible that the same prejudice no longer exists among American publishers and readers. But I feel obliged to confess at the outset that the four novelists presented here, though remarkably diverse in almost every other respect, are unmistakably and unashamedly English in tradition, style, and sentiment. National are their virtues: insular, I suppose, a number of their shortcomings.

For each of them is an individualist, interested in his own view of the private life rather than in any attempt to portray human beings as actors in a divine drama or members of a world-society. Writing for them is a private function, and they would be thoroughly ill at ease at one of those international conferences in which European artists of the Left or Right or Centre parties try to hammer out policies or check the stream of world events. Each has a considerable strain of eccentricity; and England after all is still the country of eccentrics, with more oddity to the square mile than the strangest regions of the Far East, if you care to look for it with a discerning eye between chimneys, roofs, and telegraph poles. (Where else, for example, could you expect to discover the Cerne Abbas Giant—a fertility god a hundred-foot high, brandishing his tremendous club and rampantly exhibiting the symbol of his cult across a quiet stretch of downland, with a populous motor-road running just beneath him?)

As private persons they value their solitude; and, while the foreign writer usually wears the badge of his profession with a certain touch of arrogance, none of the four would at first sight be taken for a novelist. Henry Green, indeed, is an industrious and successful businessman; and it is because he respects his business career, and is convinced that his business associates might develop a profound distrust of any executive whom they knew to deal in literature, that he declines to divulge his real name or to permit the publication of a prosaic full-face portrait. This is a pity, for the novelist's appearance is characteristic and impressive. He would look well in black armour or sable velvet as a sixteenth-century grandee—a slightly sardonic inquisitor or dark-a-vised conquistador, whose *(Continued on page 188)*

IVY COMPTON-BURNETT,
wayward and a wit

V.S PRITCHETT,
sensuous and alert

BETTY MILLER,
undistorted
and imaginative

LONG EVENINGS AT HOME

There is news in the costume the lady wears at home tonight; news, too, in her perfume. Her slacks, of black silk crêpe, have the fullness of a skirt, right down to the wide band that hugs each ankle; $35. Her pink wool jersey sweater; $30. Pony belt, $13. White silk Shantung vested ascot; $11. Felt dog collar—for the dog, that is; $5.75. All by Clare Potter. At Lenthéric Salon; all except dog collar also at L. S. Ayres; Bullock's-Wilshire. The perfume, "Repartee" by Lenthéric—you might guess: witty, cool. The man's Scotch wool dinner jacket, $75. At Shields.

SHORT, EVENINGS-OUT

There is news —spectacular news— in the return of the day-short, decidedly-evening dress.
Left: Bare, short, navy-blue silk velvet, with swinging skirt. By Traina-Norell. Henri Bendel; I. Magnin.

There is news in the opulent, short, decidedly-evening coat cut to cover short, bare evening dresses.
Right: Swinging domino of red brocade with mink collar, mink cuffs. By Traina-Norell. at Bonwit Teller; I. Magnin.

SHORT AND BARE: NEW EVENING HABIT

Pointedly cropped calf-high: an ivory, winging ball dress in Hafner silk taffeta. By Ceil Chapman, $90; Saks Fifth; Garfinckel's; Harzfeld's.

Rhinestone pins, earrings, by Eisenberg; capeskin gloves, $20; velvet sandal; all, Saks Fifth. Clear-heel stockings, 15-denier, 51-gauge nylon, by Modeltex, $2; Bonwit Teller.

Clearance: at least a foot from the floor:
here, as in Paris, the new ball dress is the short ball dress.
This, a pure red, strapless dress with
a sleeve-size drift of jacket. In nylon net, about $70;
Bonwit Teller; I. Magnin; Frost Bros.
Cultured pearl rope, earrings, by Richelieu; Lord & Taylor.

RAWLINGS

Left and above: A new type, the hat
to wear turned down in front, as sketched,
or up all around, as photographed.
Brown fur felt, the edge hand-felted, $20. Capeskin gloves,
Finger Free, by Merry Hull, $8.50.

Hat with a Homburg brim at the back,
in grey fur felt,
with a black band, $12.50.

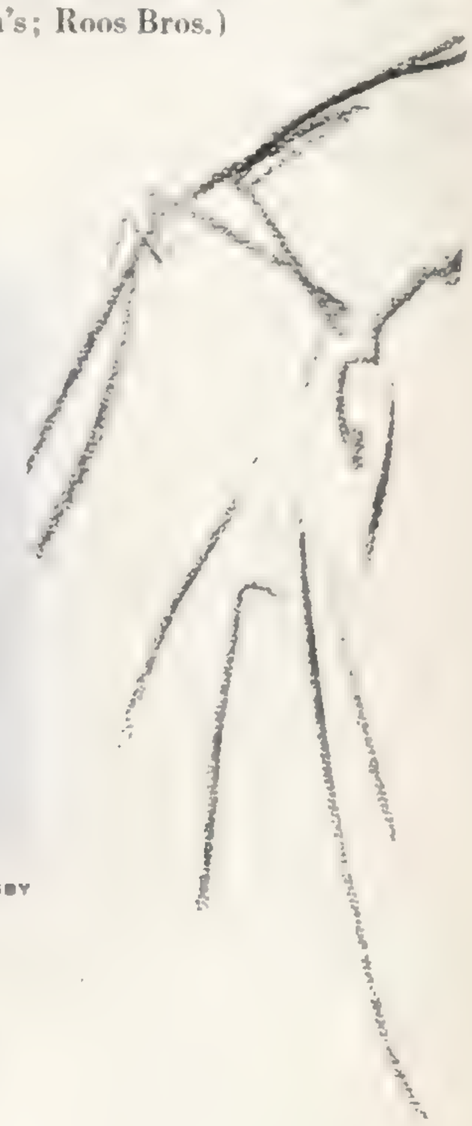
Black Homburg, fur felt,
with new reversed brim-binding, $20.

HAT KEYNOTERS

More than anything else he wears, a man's hat reflects him, indicates his state of mind. No other belonging, not his tie or gloves or handkerchief, varies his appearance to the same degree. Whatever shape he wears most often, Homburg, snap-brim, bowler, its angle is subject to change every time he puts it on. You can tell his mood from the angle: tipped to the side, debonair; pushed back, nonchalant; severely straight, serious, business-minded; pulled down all around, Heathcliff (or rainy weather). A glance at the check room of a club or restaurant tells a good deal about the men in it, especially now that the hatters are providing more shades, more shapes. Some of the best, the new, the standbys, shown here. (All hats and gloves on this page at Dobbs. Hats, also Baskin's; Roos Bros.)

GRIGSBY

Bowler, rough-finish black fur felt,
with a black band, $15.
Grey mocha gloves, Finger Free,
by Merry Hull, $14.50.



Tyrolean sports hat in tweedy-looking fur felt, with a brown cord and the traditional feather, $12.50. This, also, at Dobbs; Baskin's; Roos Bros.

For riding or driving, natural-colour string gloves, wool-lined. By Hansen. $3.50; Stern's.

For the business day, rust-coloured handsewn capeskin Kislav gloves. $10; Best's. Horn-rimmed glasses, $12.50; Meyrowitz.

GLOVES ON SCHEDULE

Shown on this page, eight gloves for as many occasions, from a ride in the park to an evening at the opera. It's a busy man who would need all these gloves, but some of them belong in every glove drawer.

Afternoon gloves of grey suède, black-stitched. By Meyers Make. $6; Bloomingdale's. Grey felt Homburg, $20; J. Cavanagh.

For top-hat evenings: white capeskin gloves, fitted at the wrist. By Meyers Make. $7.50; Tripler's. Watch by Movado; Black, Starr & Gorham. Beaver plush hat, $40; J. Cavanagh.

The wedding glove, palest grey suède, by Fownes, $7.50; Tripler's. Champagne, Charles Heidsieck, 1937.

Every-day gloves by Superb, in natural pigskin. $8; Browning King. The wine, Schenley's "Château Margaux." Theatre-going chamois-colour lambskin glove from England, by Dents. Black felt Homburg, $20; J. Cavanagh.

Sunday-morning gloves, grey mocha with stitched backs, snap closings. By Fownes, $7.50. Peyton, Ltd.

Vogue Designs for Dressmaking
to make or have made

NEWS ON VELVET: LINEN NOTES

A fresh winter-idea, another white important: the white of linen collars, linen cuffs (coming in with the wave of white gloves), set crisply against colour-with-a-bloom-on-it, coloured velvet. *Above:* Late-day dress of gold velvet, angles of starched linen at the neck and three-quarter-length sleeves; the skirt a soft fall, with an inverted centre pleat, side pleats, two hip pockets. No. 6921. *Below:* Slim suit, double-breasted, in a silver-grey velvet with a flat sailor collar of white linen as the one wide line. No. 6919. *Opposite page:* Dress-suit of taupe velvet, a side-sweep of white linen for its collar. The brief jacket buttons at the side; the skirt has gently folded pleats at each side, front and back, and a pair of hip pockets. No. 6920. Other views, sizes on page 182.

MARTIN MUNKACSI

FRANCES MCLAUGHLIN

1

2

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Opposite. In this year of jersey, the jersey blouse, most often in a muted colour. This, in grey, the soft lines interrupted by angular pocket-flaps, the three-quarter-length sleeves ending in close, slit cuffs. By Adelaar, in wool jersey, $8; Saks Fifth; Garfinckel's; Hutzler's. The cordovan-colour cowhide belt, $10, including three initials; from Mark Cross.
1. Blouse for after-five (with a velvet skirt): grey wool jersey with black velvet pavings as the collar and cuffs. By Gregory, $10; Altman.
2. White rayon crêpe; the special detail: tabs sewn with dots running through collar and cuffs. By Blouse de Jour, $15; Henri Bendel.
3. Any-season sport shirt, starch-white chambray. By Sidney Heller, $5; Bonwit Teller.
4. Matte black and shining black paired in a late-day blouse of rayon tissue faille with rayon satin bandings. By Morlove. $11; Altman.
5. Blouse with a sweater life. Black-and-white checked wool, the up-or-down collar, the narrowing waist and the cuffs, white wool ribbing. By Dorothy Dickerson, $25; Bonwit Teller.
6. Soft-slanted grey wool jersey, best with a skirt of the same, full length, for dinner at home. By Patty Woodard, $8; Henri Bendel.

4

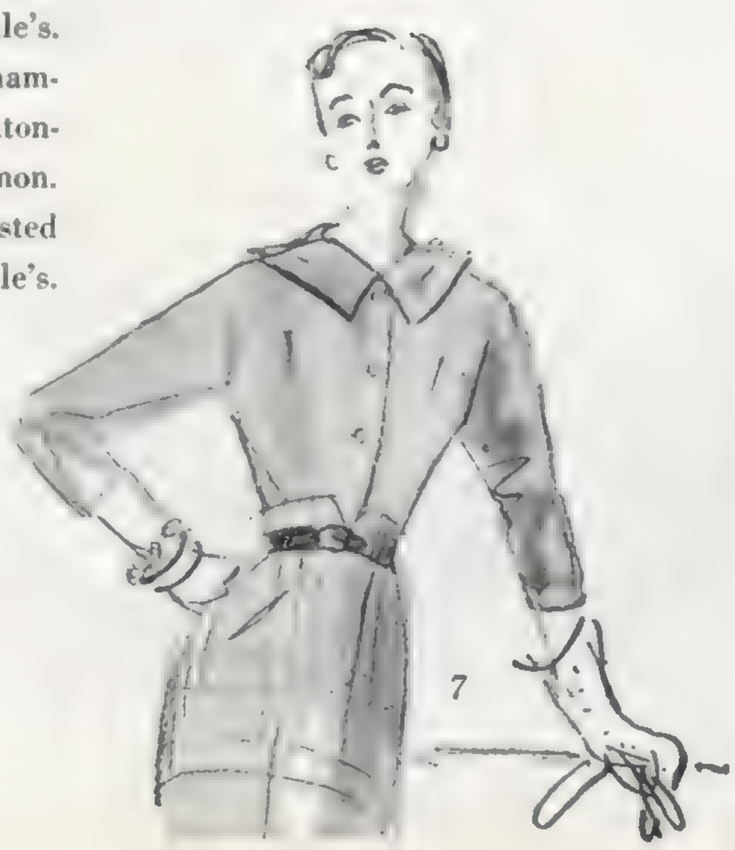
5

6

BLOUSES, MORE TASTE THAN MONEY

—the wool jersey blouse in the lead

7. Worsted jersey blouse in pumpkin colour, good with tweeds; points of interest: the collar sections. By Rojay, $8; Bloomingdale's.
8. Sport shirt of white and blue striped chambray with white piqué collar, cuffs, button-panel. By Opera, $8; at Franklin Simon.
9. All soft: lines, sand-tan tone, the worsted jersey. By Deauville, $13; Bloomingdale's.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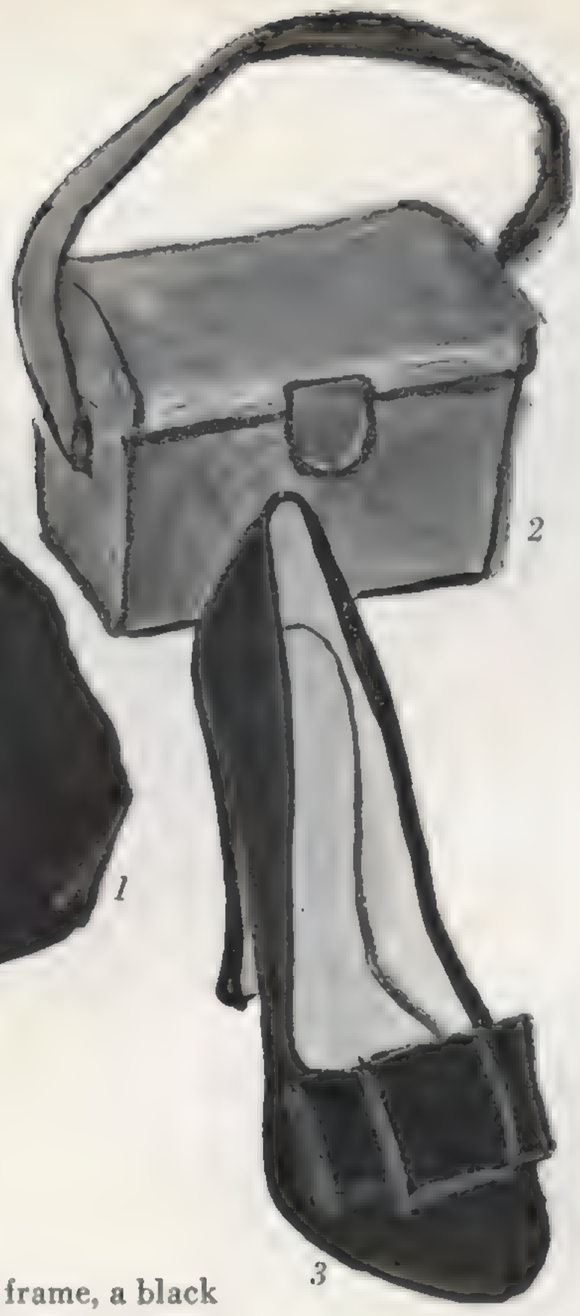

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1. The bag in the gilded frame, a black rayon velvet pouch to carry after five and on. By Ingber, $8 plus tax; Altman.
2. In shape, a treasure chest, and to be used as same. By Magid in red rayon velvet. $8 plus tax; Bloomingdale's.
3. For late day, the velvet shoe. Here, a low-cut opera pump of black velvet, new in its tailored lines from the slim heel to the flat bow. $13; Saks Fifth.
4. New to the neckline, a pseudo pearl woven collar. Worn with a pseudo pearl choker and earrings. All by Richelieu. Collar, $18 plus tax, Lord & Taylor.
5. Suède-and-lizard walking shoe, navy blue, with a buckled instep strap. By Mademoiselle, $17; Lord & Taylor.
6. Soft-toe opera pump of dark red calfskin, stitching outlining the throat. By Bare-Foot Originals, $13; Altman.
7. Fringe-necklace of pseudo pearls to light up the simplest dress. By Richelieu, $20 plus tax; Lord & Taylor.
8. A bag with many sides—and all angular; squared bottom, metal-protected corners. By Rolfs, in black calfskin $19 plus tax; from Bloomingdale's.

MORE TASTE THAN MONEY

5

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Nº 5
CHANEL
THE MOST TREASURED NAME IN PERFUME
CHANEL

Favorite of the Month

SHUR-TITE

$5.00*
plus tax

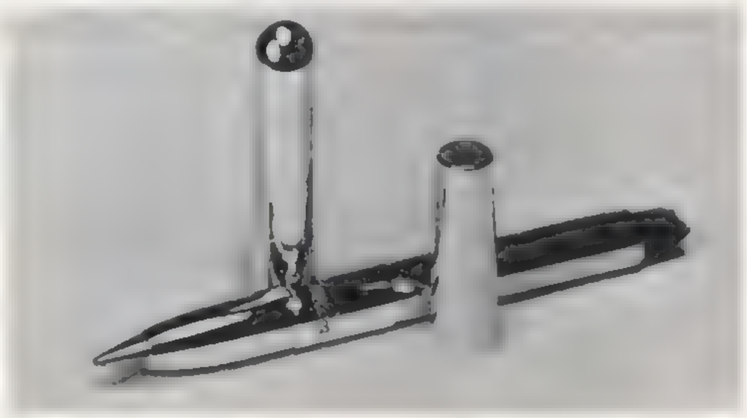
favoring the trend to exquisite simplicity,
favoring your preference for compact convenience
with a ladylike air. The classic box . . .
gently rounded here for added grace;
with supple swinging handle, charmingly secured
by dainty self-buttons. Of lustrous super-suede **ANTALURE,**
in black, brown and all popular fall colors.

*slightly higher in some localities

Many other **SHUR-TITE** and **SHU-MATE** originals at your favorite counter at various prices

Goldsmith brothers mfg. co., inc.
New York • Chicago • Los Angeles

DISCOVERIES IN BEAUTY



Revlon calls it "Fashion-Write"—a ball-point pen and lipstick in one gilt cylinder. Have it in Revlon's new "Plumb Beautiful" colour (see it on page 141). Bonwit Teller has it.

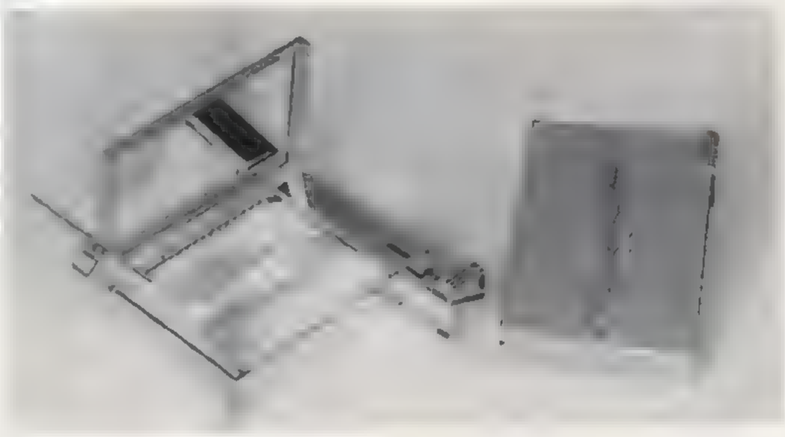
The news here is first of all in the hand lotion itself, Houbigant's smoothest, sweet-smelling balm. And in the colours: pink, blue, or ivory to match the décor of your bath. Altman.

The smooth, soft, calf-leather finish of these purse accessories by Rex should give them an inside edge as complements for a leather bag and tweeds. Altman has the set.

Nailfarb (at the right) is a new way of carrying and applying nail polish. How it works: polish is poured into one end, comes out in single portions if you press a plunger. Stern's.

Working toward more obedient hair: Dusharme Hair Crème is a non-greasy lanolin dressing that has a way with brittle ends and dry hair; will discipline your set as well.

MIEHLMANN



Compact news: Volupté's strict-line compact and lipstick in one. Neatest, nicest way to carry beauty accessories. Gold-like box with fluted catch. Saks Fifth.

Elizabeth Arden, the world's greatest color authority, has just created this new color

MÉDITERRANÉE...*exciting as a clash of cymbals...soft...soft as the South wind.*

and keyed to it is a completely harmonized make-up

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK 22 • PLAZA 3-5846

SMART BUYING IS IN STYLE!

To be truly smart, your home as well as your person must be in style. So why put up with an out-of-style carpet? It's smart to invest *now* in years and years of home beauty . . . and *all* Gulistan carpets, including those at only $3.50 per sq. yd., are styled for long-lasting loveliness.

Now is the time to see your Gulistan dealer — he's never had such a selection! If you don't know his name and address, simply call Western Union by number and ask for Operator 25.

Don't miss Home Fashion Time, September 26-October 1 — at your Gulistan dealer's.

GULISTAN

CARPET

Gulistan Magnolia, lovely floral in delicate tones, about $6.95 per sq. yd.

Fascinating Gulistan Tweed, in subtle shades, about $11.95 per sq. yd.

Cyclamen, colorful new Gulistan floral, about $8.95 per sq. yd.

Famous sculptured Gulistan Renaissance, in seven style-wise colors, about $14.50 per sq. yd.

Photography: Tony Venti

Gown: Bergdorf-Goodman

WOVEN ON POWER LOOMS IN THE U. S. A. • A. & M. KARAGHEUSIAN, INC., FIFTH AVENUE, NEW YORK

MIEHLMANN

Milkmaid covers three fields of beauty with bath accessories, corrective creams and lotions, fashion-wise make-up.

DISCOVERIES IN BEAUTY

Photographed above, against a hypothetical early-morning milk delivery, is a small part of Milkmaid's round-the-clock aids to beauty. But unlike the milk-bottle with the cream on *top*, Milkmaid's beauty preparations are a thorough blend of oils, fragrance, *and* whole milk or cream. These homogenized products should be considered for the oils, fats, and general refreshment that milk might give the skin—for the soft fragrance throughout the collection, for the flower-dotted milk-glass jars and bottles that will look meadow-fresh on a dressing table.

Milkmaid's catalogue is happily as long and specialized as a dairy farm's. Every skin type is taken into consideration. For instance: *Cleansing Milk* is a combined effort of cream, soap, and masque in the guise of satin-smooth cream. It slicks on, stays on a minute, is washed off with cool water. Result-to-the-touch: the smoothest, cleanest surface—a possible flawless base for make-up to follow. There's a Cleansing Milk for dry skin, oily skin, and for those who prefer not to use water, a Special Cleansing Cream containing milk, too. If you like working toward beauty on a full-time basis, consider *Milkmaid Emulsion*. This creamy emollient, made of softening oils and pasteurized milk, can be worn under your foundation or as a foundation itself. Result: all-day, everyday beauty balm working sub rosa, as it were. In addition to corrective creams and lotions, there are Milkmaid cosmetics and bath accessories, packaged in the pretty flower pattern—containing, wherever beneficial, a high milk content.

Used and Recommended by Leading Hair Stylists

the easy-to-apply hair dressing for professional home care between shampoos

THE Pearl OF HAIR CREMES

Preferred by discriminating women for the soft, natural lustre it imparts to the coiffure!

....at better beauty parlors and cosmetic counters everywhere!

Dusharme
PRODUCTS, INC.
MINNEAPOLIS, MINNESOTA

Elgin wins

1949 FASHION ACADEMY

Award

"We compliment the Elgin Watch Company on its outstanding design talent, for it has endowed a practical accessory with exquisite charm and high fashion. On the basis of originality in design and up-to-the-minute styling, the new Elgin Watches are incomparable."

Emil Alvin Hartman

DIRECTOR, *Fashion Academy*

*Patent pending. Made of "Elgiloy" metal

THE DuraPower Mainspring* ELIMINATES 99% OF ALL REPAIRS DUE TO STEEL MAINSPRING FAILURES!

...BENEATH THEIR BEAUTY MORE EXCITEMENT STILL

Prize-winning style is only half the glory of the new Elgins. *Inside* these fashion watches of the year is a new miracle of *performance* . . . the Dura-Power Mainspring. *No other watch in the world has such dependable power for accurate timekeeping!*

Ownership of a new Elgin is indeed a mark of distinction. Elgins are worn by many of America's "best-dressed" men and women. Make some loved one supremely happy with the gift of an Elgin. See the beautiful models at your jeweler's.

Lord and Lady Elgins are priced from **$67.50** *to* **$5,000.** *Elgin De Luxe from* **$47.50** *to* **$67.50.** *Other Elgins as low as* **$29.75**, *including the Federal Tax.*

ELGIN

TIMED TO THE STARS

The genius of America to wear on your wrist

MEMORY BOOK

(Continued from page 129)

honour, as he rarely hired French singers; the Folies was too international and specialized in visual artists such as comic dancers, jugglers, acrobats, and conjurors."

CHEVALIER ON GEORGES CARPENTIER: "I began to hang around boxing rings and sometimes was able to pick up a fight with one of the trainees.

"During my engagement at Lille, I went to a gym run by François Descamps and asked if I could have a few rounds with one of his pupils. The only one who was free was fourteen-year-old Georges Carpentier. But, on second thought, Descamps decided I was too heavy for Georges! . . .

"I was so crazy about this new sport that I even composed a little music-hall skit called 'English Boxer.' Dressed in striped tights and boxing gloves, I put on a mock fight with myself. The critics called it 'very original.' "

CHEVALIER ON COLETTE: "On one of my tours of the provincial cities, I came across a new music-hall recruit at Lyons. Her name was Colette Willy. I fell in love with her right away. I was alone in Lyons, and when I wasn't watching her on the stage I thought about her constantly. But I was intimidated by her grandeur and I didn't know how to approach her.

"But she did seem amused by my work. From time to time I caught her watching me secretly. . . .

"Much later I learned that during this tour she had been writing one of her greatest books, *The Vagabond*. When I read it I discovered to my astonishment that I was the character called 'Cavaillon.' She depicted me as a large, blond, wild-eyed boy.

"We became friends many years later when she was the great Colette. Then I confessed the feeling I had had for her at Lyons.

" 'Is that so, dear Maurice? How silly!' she said. 'You should have told me. What a shame that I am now a fat old lady—and it's too late!' "

CHEVALIER ON MISTINGUETT: "Mistinguett was at the pinnacle of her career and I was hardly in the same world with her. She was courted by the most famous people. . . .

"It seemed hopeless for me even to get to know her, but luckily she was engaged for the next revue of the Folies Bergère. You can imagine that I counted the hours until our first rehearsal.

"We got along well from the very start. We had both come from plain people, and the great Mistinguett easily put herself on my level. We both spoke the same language—that of the Faubourgs. I could really be myself with her, for she would burst into happy laughter at my vulgar jokes. Apparently in her circle they didn't usually laugh so easily. They had too much wit and not enough natural gayety.

"I was just twenty-two now and still extremely naïve and timid when I found myself out of my element. On the stage or in my dressing room I was sustained by my professional success. . . . But elegant restaurants and stylish night spots gave me the cold shivers. . . . My first tuxedo might have been made of metal I felt so stiff when I put it on. 'Mist' understood all this and tried to cure me of this timidity."

CHEVALIER ON ELSIE JANIS: "Elsie Janis . . . was a tall, thin girl and she moved with a boyish suppleness. Her immense eyes sparkled brightly. . . . When she talked her voice had a quality I had never heard before. There was at the same time both humility and persuasion in her manner. And when she danced she was like a giant dragonfly whirling from one end of the stage to the other and from the footlights to the backdrop.

"Elsie Janis was entirely different from Mistinguett. Mist's charm lay in her sex appeal and her clever banter and Parisian chic. . . . Elsie worked with the trained precision of a boxing champion."

CHEVALIER ON THE CASINO DE PARIS: "A short time later I was asked to head the bill in Léon Volterra's next show at the Casino de Paris! I was even able to demand ten per cent gross receipts with a guarantee of four thousand francs a day. What a victory!

"The Dolly Sisters, those pretty American girls, were in this show; I did two scenes with them. . . . Also I initiated my song 'Valentine' alone and this was a great hit from the start."

CHEVALIER ON GEORGE BERNARD SHAW: "One day in London my business manager came to me.

" 'Maurice,' he said, 'I know that you are tired out from your work and all these interviews and invitations. I want to protect you as much as possible, but George Bernard Shaw has asked to meet you at once.'

"I went to his house near Piccadilly. There I was before the great man. How handsome he was! He held out his hand and I muttered something about being enchanted and honoured. Then I could not think of anything else. This was not one of my good mornings for conversation. There was a silence and then he began to talk. He explained that he had read so much about me in the English newspapers that he wanted to know this Frenchman who could excite the English to such a degree. He wanted to see for himself what I had that could break through the well-known iciness of the London audience. . . .

" 'Listen, Monsieur—' (he hesitated as though he couldn't remember my name)—'you are a good fellow and I am going to talk to you frankly. I never go to the theatre or the movies. I know nothing about your style. I don't even know whether you are a baritone or a tenor. I hope you won't hold it against me, dear Monsieur—' (I had to remind him of my name)—'but, as a writer, I was curious to see you. Now tell me a little about yourself.'

"I felt suffocated. The smile froze on my face and I didn't know

(Continued on page 178)

White Boulders

by Bunyan

"...the happy winds upon her played."

—Tennyson

"WIND-SONG"

an enchanting new coiffure by

Jean De Chant

The wind in your hair . . . a song in your heart! An autumn-inspired coiffure created by the genius of Jean De Chant. Frail bangs . . . for the refreshing innocence of fashion's new "little boy" look. Airy, natural curls . . . soft as the muted sighing of the wind.

Jean De Chant

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9 West 56th Street, N.Y.C.

120 Worth Ave., Palm Beach, Fla.

Original Jean De Chant coiffures soon available throughout the country. Ask your favorite hotel or department store beauty salon for details.

ECONOMICAL EXTRAVAGANCES

(Continued from page 139)

As far as a lot of people we know go, the enduring indulgence is in at-home clothes. In common with good shoes, jewels, and Battersea enamel, good at-home clothes have the quality of timelessness. We know more than one lady who trails around looking fresh and fragile in a *négligé* that has seen the light of twenty-five years. Nor is it only the ladies-God-bless-'em. There is one man who always wears for evenings at home the first dinner jacket he ever owned (point of pride in figure, perhaps). And one man who clings to a claret-coloured tuxedo.

One of the most worth-while extravagances known to a woman who has anything of a problem figure is a good, really good, corset. To lessen or do away with a figure problem means to lessen or do away with dress fittings, alteration costs. Wait a minute; the practical worth of a fine corset is so great that it may not even belong among economical extravagances. *Stet;* if it is really right, it is sure to be a lasting pleasure as well as a need.

And, while on the track, an effective course of massage should be voted in. As well as rewarding with an improved and healthier figure, massage repays in calmed nerves and a general sense of well-being.

A steady-to-serious sportsman knows all about economical extravagance. The best pair of riding boots to be found—worn continually for life. Or the best ski boots, skis, trousers; beautifully balanced tennis rackets, golf clubs: lasting investments to a regular player.

And economical extravagance comes right into the house with you. A good rug, for instance—and its yearly upkeep. More than one family we know admits to spending far more than budget needs on their housekeeping because they like the look of their houses, like to stay in them, entertain in them . . . perhaps turn the expensive evenings they *don't* spend at restaurants into a rosewood commode.

And upkeep, extravagantly good, is the ultimate economy. Examples: having your books with fine bindings oiled by experts every year; or having your wooden shoe trees made to order, shaped to your own special last.

And purely for pleasure: flowers; silver, and the price of keeping it polished; an Afghan hound; the collection, from stamps to butterflies, to Coalport cabbages, that you, or we, skimp for rather than do without.

MEMORY BOOK

(Continued from page 176)

what to say. For a moment I thought he was making fun of me. Then I saw the twinkle in his eye and suddenly I understood the funny side of the whole thing. I laughed right in his beard.

"I wanted to say, 'Ah, Monsieur Bernard Shaw, how easy you make things! How I like your frankness! Now I can tell you that for my part I have never read one of your books.' "

CHEVALIER ON DOUGLAS FAIRBANKS: "Then I did have one real 'American pal.' If you were to ask me who, among all the Americans I knew, meant the most to me I would answer at once Douglas Fairbanks. Americans have never had a better ambassador of good will to all parts of the world. With his sunny smile he made friends wherever he went.

"Doug made you want to be an American. He was the essence of kindliness and strength and humour. For fifteen years he represented the friendly, the honest, the protector of the weak. He was what every man wanted to be."

CHEVALIER ON THE PUBLIC: "I was very busy developing a new routine, my one-man recitals. This absorbed every moment. And so at the age of fifty-seven I set out on a whole new career which was to take me alone to all the cities of France and even back to Broadway and clear across the United States and Canada. I have never been happier than I am now, free to do my own little specialty and to do it where I want. I love my public. I love my job. It is my true *raison d'être.* My life is very full. There are just three things that I no longer do. I do not smoke. I do not drink. And I do not—ski."

THE COVER SUIT

The following is a list of additional stores throughout the country where the grey wool flannel suit on this issue's cover may be found. For price, description, see page 107.

Atlanta, Georgia.....Davison-Paxon Co.
Baltimore, Maryland ... Hutzler Bros. Co.
Buffalo, New York.... Flint & Kent
Cincinnati, Ohio The John Shillito Co.
Cleveland, Ohio ....The Halle Bros. Co.
Dallas, Texas.....Neiman-Marcus Co.
Detroit, Michigan....Himelhoch Bros. & Co.
Harrisburg, Penn.....Mary Sachs
Indianapolis, Indiana..L. S. Ayres & Co., Inc.
Louisville, Kentucky
The Stewart Dry Goods Co.
Kansas City, Missouri.....Harzfeld's, Inc.
Milwaukee, Wisconsin.....
Smartwear-Emma Lange
Minneapolis, Minn.....The Dayton Co.
Philadelphia, Penn.....The Blum Store
Pittsburgh, Penn.....Kaufmann's
Richmond, Virginia.....Thalhimer Bros. Inc.
Rochester, New York.....
Sibley, Lindsay & Curr Co.
San Francisco, California....H. Liebes & Co.
Seattle, Washington.....
Frederick & Nelson, Inc.
Tulsa, Oklahoma.....Seidenbach's

MEMORY LANE

a new creation in sterling silver tableware

Presenting the lovable MEMORY LANE...a new creation in an old tradition. Here, captured in Sterling of superb craftsmanship, is the charm and romance of candlelit evenings. Never before has the feeling of elegance been so skillfully blended into a design of such delicacy and restraint. Its serene, quiet dignity stems from the delicate grouping of its graceful scrolls, the tiny, open rose, and the exquisitely modeled shell motifs. The warmth and distinctive femininity of MEMORY LANE will make it a treasured possession always. Please send for literature and prices, addressing Department A-14.

LUNT
Sterling of Lasting Good Taste

Lunt Silversmiths
GREENFIELD • MASSACHUSETTS

new . . . efficient

the Pritti®

Cuticle Molder for prettier finger tips

gentle! The *new* PRITTI Cuticle Molder has no harsh edges to break or bruise your cuticle. Durable plastic and a sponge make up a leakproof cuticle molder.

effective! The *new* PRITTI Cuticle Molding Lotion cleans and shapes the cuticle and bleaches under the tips . . the PRITTI Molder shapes the cuticle evenly. Touch your fingernail with the sponge in the PRITTI Cuticle Molder, then work the lotion in and around the cuticle with the rounded end.

Keep a PRITTI Cuticle Molder at home . . . in your office. It can't leak or break, and it's always ready to keep your cuticle smooth and even, your finger tips beautifully groomed.

At better cosmetic counters . . . $1.25 complete, plus 10¢ Federal Tax. Or write to

The House of "4711"

Ferd. Mulhens, Inc., 25 West 45th Street, New York 19

WORTH-WHILE PIECES

GRIGSBY

FERN PANEL OF SUNPROOF, WASHABLE STYLON WALL CANVAS, BY WALL TRENDS; TO ORDER, AT THIBAUT. WHITE CHINA LAMP BASE AND PARCHMENT SHADE, BY PAUL HANSON; BASE ONLY, $16.50 AT ALTMAN. DOUBLE-DUTY TABLE (WITH THE CUSHION, IT BECOMES A STOOL), $80; ELLEN LEHMAN McCLUSKEY INTERIORS. CHINESE SILK SHANTUNG, $4 A YARD; GUNN & LATCHFORD.

(Continued from page 150) handful of decorators' notes which may save you time and/or money if this is the season you intend to furnish or refresh a place to live in:

"Decorators' fabrics" today include such hardy ones as burlap, felt, flour sacking, sailcloth. Their low prices, their durability are added attractions; these stuffs are liked for their looks. Liked because they have interesting texture, take colour distinctively, are not imitative. Be lavish about their colours (no extra charge), or about their yardage, or both. Part of the advantage of practical fabrics, long-lasting, washable ones, is that you can often choose colours that would be extravagant in a grander cloth.

As labour is a major cost, that is where ingenuity, imagination, resourcefulness come in. The "little man on Second Avenue" is no longer cheap. Some agile young people paint their own walls, make their own slip covers. There are many work-saving devices: the use of ready-made bedspreads, with headboards covered by matching fabric; unlined curtains; loose-weave filter cloth to double as glass curtains and draperies; curtains of dyeable percale sheeting, or of the new plastic-treated fabrics. Floor and wall coverings that can take hard wear are another insurance against repeated labour expense.

In choosing furniture, remember you will probably be living with it for a long time. Every piece should be an honest one, good of its kind. You might start with well-made copies of classic forms; fill in with such unpretentious things as modern camp chairs, painted iron outdoor pieces, the plain little rush-bottom Italian chair. Buy second-hand pieces or unpainted furniture and finish

them with antique walnut paint or Venetian red lacquer, or cover with varnished papers; paint frames white, upholster in black patent leather or a Renoir-coloured chintz. Not new but always decorative, a fabric skirt over a table top disguises the most utilitarian shape. By removing the arms and backs from old stuffed sofas, they can be turned successfully into modern banquettes.

Be resourceful about floors. You might paint them white or deep colours and wax well, use the best wool carpeting as small rugs; perhaps a black floor with a piece of a flower-strewn black carpet as a rug. You might use cotton carpets in brilliant shades; straw matting as a year-round covering; heavy felt; or, newest, textured plastic-coated paper, which can be stained, painted, shellacked.

Colour, wherever, provides the most decoration at the lowest cost. Matte citron yellow, brown, cobalt blue are among the best current wall colours. Mauve is a sophisticated revival for the walls of a room to be filled with varying tones of purple and rose-reds. With white walls, perhaps red glazed chintz curtains, upholstery in shades of red and bright green; with apple-green walls, three shades of pink, hibiscus, geranium, azalea, an emphasis of cranberry red, bright deep green cotton carpets. Play many tones of one colour throughout a room: royal blue, grey blues, pale blue, in cotton twills or Indian-head slip covers, in velveteen, with old blue glass lamps and accessories.

Expensive wallpapers and distinguished fabrics are now made to be sold as separate panels. A panel of either might be used as a focus on one wall, the other walls painted a background colour.

Mass the green of growing plants in any room; they add more than their colour to it. Buy a book of reproductions of drawings, by Ingres or some other great artist; have them individually framed, then mass them on one wall.

Many rooms must depend entirely upon colour and clever makeshifts for effect. But it is not enough for décor to be "amusing." If you are not sure you know how to strike the golden mean, remember that plain walls, bare spaces, sparse furnishings are better to live with than a plethora of tricks.

An economical extravagance for the house, an investment in living, is one fine thing acquired each year—a French desk, a modern drawing, a needlepoint rug.... And begin collecting things: old leather-bound books, china plates, bits of porcelain, any objects that appeal to you. More than anything else, these two kinds of acquisitions—the investments, the collections—will give the final, most essential touch—the lived-in, personal quality to your background.

STRIPED COTTON TICKING, BY GOLDING, $2 A YARD; BLOOMINGDALE'S. ON THE WALL, PRESHRUNK EVERGLAZE CHINTZ BY TEXTRON. ON THE ROLL, ROUGH MATTE RAYON-AND-COTTON SATIN, BY MOSS ROSE, $4 A YARD; STERN'S. LACQUERED CHAIR, $15; HOUSE OF ITALIAN HANDICRAFTS.

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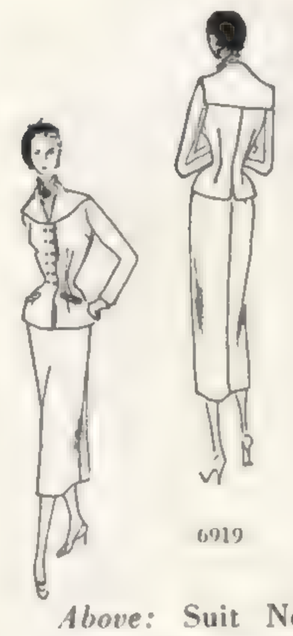
Left: Suit No. 6920. For size 16: 5¾ yards of velvet 39 inches wide with nap; 1 yard 35-inch linen. Sizes 12 to 18 (30 to 36). Price, 75 cents.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Above: Suit No. 6919. For size 16, 4 yards of 39-inch velvet with nap; ⅞ yard of linen 35 inches wide. Sizes 12 to 20 (30 to 38). Price, 75 cents.

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Right: Dress No. 6921. For size 16: 3¾ yards of velvet 39 inches wide with nap; ⅝ yard 35-inch linen. Sizes 12 to 20 (30 to 38). Price, 60 cents.

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THE IRISH WIND

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of them," she added, shaking the floor mop out the window in a flight of dust, "is they want it easy, until they see one in it as good or maybe better than themselves, and it's then the shoving will start. Sure it's that," she said, answering herself, "and it's many and many a time I told them."

The room, by now, with every piece of furniture moved and the curtains flung over the open shutters, had the rough, windy look of the rest of the place, and I asked her if she ever got tired.

"Tired, is it?" she said. "Well—not out of the usual run. Praise God, I'm not one of those ailing and ghostly women. I never was sick, not one single day in me life and bore six children as easy as breathing, without a bit of trouble or even an afterpain." Triumph filled her eyes. "No, never did I know what sickness was, God be thanked, nor my children either. I have a daughter the same as me. The blood that's in her is so pure that nothing could touch her, not even one of the sicknesses of childhood, and every tooth in her head white and solid, and she as strong as a young bull. They're studying her now at the school," she added. "Sure nothing could weaken her, and they want to know what kind of blood she has, and if they were to ask me I'd tell them it's my blood and her father's, and the people we come from was always strong and watchful of their ways. Nothing rotten in the lot of them. I had it hard, a lot of toil and bitter worry since my husband died, I had it at both ends of the rope and it's my strength saved me and nothing else.

"Do ye know," she said, lifting herself up with a great heave from the floor where the wax she had been applying lay ready now for the polishing, " 'tis a sweet thing health is? 'Tis the same, my mother used to say, as if you had sunlight in your soul, and for the poor that must labour 'tis the blood of life. My husband didn't die of any ill either. He was killed in an accident, and he was the happiest man that ever walked on the day he was killed, the truck falling over on him, God rest him, and he without a mark or a scratch on him and not one thing the doctor could do would save him. In that day he was dancing around the flat in the morning as happy as a boy of sixteen. We had to stop him, for he weighed near three hundred pounds and he had the place near shook down dancing around and around before his breakfast. And on that afternoon he was killed."

She got down on her hands and knees again with the polishing cloth in her hands. "That polisher you have," she said simply, "near smoked me to death yesterday, it got that hot on me. I'll do this better in the old way."

She began to polish, not up and down with the grain of the wood, but round and round in the same mighty sweeps of her arm and shoulder that she had used to put the wax

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well-proportioned hall, where long ago a murdered Mayor of Rye lay dying, there is a wide and elegant staircase leading to the King's Chamber in which George II stayed when his ship was driven into Rye harbour by stress of weather. Henry James put bookcases in every room, and could tell from memory the exact position of each volume; no one was allowed to touch his library but his manservant, Burgess Noakes; together they would dust the books, and never with anything but a silk handkerchief.

The garden, no longer than four tennis courts, in the shadow of the great steeple, had and still has a somewhat Cathedral Close atmosphere. The new owner found it planted with comely box hedges, blessed with a mulberry tree, enclosed by a line of sibilant poplars and a high brick wall covered with roses and clematis. It was just as he fancied a country town garden should be. The horticulturist within him left the structure of the garden unaltered, but improved the effect by adding sundry flowers and shrubs, including a Bignonia Grandiflora, similar to the one described as growing on Uncle Tom's cabin, which flourished so exceedingly that it became his pride and joy.

But what appealed to James particularly was the garden room, a form of summer house, built in late Georgian days and not joined to the house. To enter it, you crossed the lawn, sniffed a strong scent of sea and roses, and went up a small iron staircase festooned with a knotted wisteria. The room was large, oblong, and light. Ideal to work in. Here was the solitude he considered indispensable to a writer, and in this place the man who had written "It is an honour to be allowed to dream" could indulge in the distinguished occupation.

From 1902 until 1905 his secretary was Miss Weld, who tells us it was in the garden room that James first interviewed her. He was as nervous as she was, and seemed to tremble. There was an explanation from him that it was his sister-in-law's idea, not his own, that a lady secretary should be employed; and went on to say that it was his custom to dictate straight on to the typewriter, eliminating shorthand; that when he paused to think out a sentence, it was of primary importance that she should annihilate the feeling that she was being kept waiting, otherwise his concentration would vanish. She must find something to do during these intervals. The former secretary, a man, had smoked; the question arose, as women at that time did not smoke, what would be an alternative? Miss Weld suggested knitting or crocheting and upon this solution they agreed.

James had, to the feminine mind, a rather delightful idea, inherited from his father, that women were made of a finer clay than men. Did not Adam prove this, asked Henry James, senior, by endeavouring to cast all blame on Eve?

Thus the son came to treat all women with a respect akin to reverence. He had strict notions of how they should be. A woman, he writes in *The Siege of London*, should have a great deal of charm, an immense desire to please, and a wonderful collection of trinkets and dresses. This dictum caused the suffragettes, some years later, to slash his picture in The National Portrait Gallery. Nothing distressed him more than to see a woman trying to look like a man. Walking down The Mint one day with Miss Weld, he passed a lady with short hair, wearing a dark coat and skirt, white shirt, stiff collar, straw sailor hat. He turned round, pointed sharply with his stick, and expostulated: "Miss Weld, there goes a lady who is the epitome of everything a woman should not be. You ladies should glory in your femininity."

Poor Miss Weld was painfully conscious that she too was wearing a dark coat and skirt, and sailor hat; it was the garb described as correct by the secretarial bureau where she had trained. So directly they parted she ran to purchase a hat trimmed with mignonette and gay ribbons, which she wore the next morning on arrival at work. How relieved was Miss Weld when her employer beamed his approval.

At their first meeting, James mentioned that each working day was to be occupied with dictation from nine-thirty until one. After luncheon, there would be a perusal of the morning's work, and, in winter, at three o'clock a good long walk. In summer the walk would take place after tea. Perhaps she would sometimes accompany him. Before turning in for the night, he would complete his notes for the morrow, her evenings would be free. He would never dictate "out of school" as it were. Pleasant lodgings should be found in town. Would Miss Weld accept the post?

As soon as it became known in the parish that James had a lady secretary, tittle-tattle began. Was it not unheard of for a middle-aged bachelor to employ a pretty girl as his secretary? And was it not the business of the town to protect itself against the possibility of a scandal? Soon one of the old ladies called to inspect Miss Weld, and on leaving declared herself to be delighted that she was, after all, so very respectable.

The first day's work went well. The click of Miss Weld's knitting needles did not distract the author when he broke continuity. He noticed Miss Weld's need of a footstool and found one; discovered too her love of flowers, and thereafter a small posy, picked by him from the garden, lay beside the typewriter each morning when she arrived for work.

Miss Weld states that he dictated beautifully, and that to typewrite for him was like accompanying a singer on a piano. She enjoyed immensely taking down his great and leisurely sentences that seemed to her to spread out across the page like the beautiful and rambling architecture of this mediæval town, and which give to his work a lonely individuality and a particular place in literature.

For James, the only reality was

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She guessed wrong!

What's your guess?

We asked a smart young model . . .
"What's in this wrapped box?"

"It's facial tissues," she said.
But she guessed wrong.

THE WRAPPED BOX in the picture above looks as if it *might* contain stationery . . . or bath salts . . . candy . . . facial tissues . . . a dozen different things. But . . .

It's Modess in a new-shape box. So discreet . . . keeps your secret so nicely. Still the same number of the same fine Modess napkins, at the same price. In Regular, Junior, and Super Modess sizes.

Now. . . Modess in a wonderful new-shape box!

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THE IRISH WIND

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on, a motion as natural to her as the tide to the sea.

"Ah," she said, "we had a fearful time then for they could not save him and he died. That was the end of him; and us knowing each other all our lives."

She worked for quite a while without a word, the dew of her sweat mixing softly with the wax on the floor, the heave and push of her great torso moving slowly from place to place. Then she paused again and again she pushed herself upright.

"It was a queer thing," she said, "happened after he was dead, the queerest I ever heard of and it happened as true as I'm here now.

"Maybe you don't know how it is about not going into the room with the dead before the three hours is up that you're supposed to leave alone? After the undertaker is through fixing them—maybe you haven't heard?"

No, I told her, I had not heard.

"Well, it's like this. Sure, it was the undertaker himself was after explaining it to me. You're to leave them alone and covered, you know, once he has them fixed. You are not to set foot in the room until the time has passed. It's three hours they should be there and all that time alone. It's not many knows that, but if you go in before that time is up an awful unholy thing can happen. They return to their youthful state and it's hardly knowing them at all you would be."

I exclaimed that I had never heard.

"Nor me neither, until then," she said devoutly. " 'Twas a fearful thing, but as sure as I'm born it happened. I would never have infringed on it myself, not for anything in the world. It was his brother that brought it to pass—for he came over so wild and obstinate with grief and would listen to no one and would be setting foot in the room, pushing in there, before any of the rest of us. And it was that did it, the undertaker said, until my husband went all the way back to his youth, to a young, young fellah of eighteen years. It was that he looked, before God, and it all come from that brother of his who would not listen. It was the undertaker, he kept shouting, was pulling it over us. But for all that he looked so changed, my husband did, that when we first seen him we could not credit it was him at all. It was an awful shock. My daughter was so startled that she burst out crying. 'Sure that's not my father lying there,' she shrieked, and it was a long time we had to get her comforted.

"God knows it was fey enough. He lying there with the grub and toil out of him, as fresh as if the dew was on him. His brother himself was down on his hands and knees asking God to forgive him when he seen it. And I was torn with travelling back there when I looked at him, to the long past lovely days, and at the same time wanting the man I knew, that had struggled along with me all the years and lain all the nights at my side, to speak to him once more. Ah—even now to think of it is terrible—the most unlikely, the deepest thing I ever knew."

She returned to her polishing and was silent some time after that. She worked fast and I watched the wide swirls of wax on the floor and thought of the eighteen-year-old, three-hundred-pound husband of Mrs. McDonough, lying dead and lost to her in the room where his brother had trespassed.

She put the cloth down. "That undertaker knew what he was talking about," she said, as if she had read my thoughts. "Why wouldn't he? Wasn't it his own work he was in? But it's what I always say and it's what my mother told me and what her mother did be telling her as well. It does not pay to violate the laws, neither of the living nor the dead. You can get the lesson of that from nature. When the wind blows it's blowing somewhere and it comes from somewhere and though you don't know either, you surely know it's blowing. And it's respecting it you are for 'tis a natural thing, a marvel we can not easily comprehend. But there are some people," she said, getting up slowly from her knees, "that never did and never will want to heed, neither God, nor nature, nor the marvels; and it's them I believe brings on all the trouble in the world, for talking to them is only like banging your weight against a stone."

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the book on which he was working; no other subject could find a place for long in his thoughts. It was clearly understood in the house that working hours were sacred and that interruptions were to be avoided. One morning there came a knock at the door just as James was dictating the punctuation of a somewhat involved sentence. Raising his voice a second too soon he shouted "Dash!—Come in." There stood his faithful manservant positively shaking with alarm. Never had his beloved master spoken like that before, he was always so scrupulously polite.

On the occasions that he was ill and had to remain in bed, James was in agony, not because of his disorder, but because of being too unwell to write, and would ask Miss Weld to return at frequent intervals during the day in case the ailment should have mended. It was bad enough, the Master cried, when human beings disturbed one, but if an illness intervened, it was the last, yes, undoubtedly the last straw.

During her employment, Miss Weld took down three books to be counted now amongst the greatest in

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the English language: *The Ambassadors; The Golden Bowl;* and *The Wings of the Dove*, the last of which the author told Miss Weld came the easiest. In the copy of it he gave her, James has written with enchanting humour, "To Miss Weld from her collaborator Henry James, 1902."

Though during his lifetime this author gained a great reputation for style and form, and was acknowledged to be the creator of a new development in literature, his books did not have a large sale and we find that it is only comparatively recently that "the novelist who wrote like a psychologist" has become fashionable.

At his death in 1916 his writings were ineluctably subjected to the fate that overtakes the output of any distinguished literary man. Namely that the demand for his work increases slightly for the first six months; then the axe falls and he goes into the pit of forgotten pleasures, outmoded fashions, not to be resurrected by a prescription or on a graph curve. One thing is certain, the prestige of Henry James has never been higher than it is today. Bookshops can not satisfy requests for his stories; presses churn out reprints; three biographies have been written about him in the past year; Hollywood has made *The Aspern Papers;* Broadway has acted *Washington Square;* London has dramatized *The Turn of the Screw;* whilst his *The Sense of the Past*, adapted for the stage and renamed *Berkeley Square*, has been applauded in theatres and cinemas across the world.

But this boom in Henry James leaves Rye unmoved. His novels are thumbed-over no more today than they were yesterday, when the town was honoured with his citizenship. Mr. Vidler, to whom James used to lend his books and who has survived him by thirty-two years, asserts in a wise tone that he finds it necessary to unravel the prolix writings slowly; at the bottom of each page he has to halt to consider what has been read; and complains that when James describes a chap standing in a doorway, you read five pages, and the man is still in the doorway. When asked about his books, a last descendant of the Lamb family admitted that she can not even reach the end of one sentence; whilst a lady living in Lamb Cottage spiritedly announces that his books are like reading translations from the Russian.

But if Henry James as a novelist in Rye was a failure, his life as an inhabitant there was a success. The citizens welcomed him into their community, a development he accepted as his due as a man of letters. They, however, who certainly knew of his authorship, simply took his writing for granted. They welcomed him as the owner of Lamb House, and liked him because he was a good sort. A surprising number of present day townsfolk knew Henry James as a fellow inhabitant. They describe him as having been a very courteous, amusing man, always most amiable, who behaved well and kept the house and garden in good order. Full of beans and benevolence, a reliable creature, humorous and serene. A man who thought of others and who was never bored.

Mr. Wright, archaeologist, remembers him standing statuesque and immobile in the High Street, deep in thought sometimes for as long as five minutes; Mrs. Wright sees him yet with his arms folded, legs apart, at the top of West Street, admiring the town, his cloak flapping like wings in the breeze; Mr. Ashbee, the butcher, used to meet him walking cheerfully round the town talking to everyone. Mr. Woolley, from the estate agents, passed his volatile bulk in the marshes, leaning against a fence, gesticulating, his lips moving, as if trying to work out some part of a book. His lively and corpulent shape has been watched striding the playing fields, with his secretary a few paces behind. James would stop, dictate a few words into the strong marsh air, and then resume his peregrination whilst the secretary, tumbling after him, endeavoured to scribble down his utterances. There are memories of him striking attitudes in the boatyard, learning from the boatmen how their wood was seasoned and other matters of their trade; of his jumping dikes in order to avoid his flatterer Ford Madox Ford, who was all too prone to waylay him; and he is remembered wandering up Rye Hill after tea, always in the middle of the road, gathering from the countryside scenery for his *dramatis personae*, like a blackbird seizing titbits, to take back to the Lamb House nest. In gentle phrases he caged the landscape:

"The highest hedges were like walls of hawthorns embedded in banks of primroses and the finest trees in England springing out of them with a regularity that suggested conservative principles, began to cover themselves with a green downiness." And again:

"The weather has just become perfect, it is one of the dozen exquisite days of the English year, days stamped with such a purity unknown in climates where fine weather is cheap."

In appearance, James, according to the eyewitnesses of Rye, was well dressed; it was a fad of his to have his jackets made in London and his trousers locally, the latter being held up by a belt of the type used by the soldiers of the North in the American Civil War. His cuff links were metal reproductions in miniature of cannons and crests of that period. In Deacon's *Survey of Rye in Sussex* 1901, there is a photograph of him *en profile* with a beard, looking like a naturalist whose special subject is butterflies. In several households you can see reproductions of the portrait by John Sargent, which now hangs in the National Portrait Gallery. In this James is clean shaven and appears not in the least literary, but more like a wealthy solicitor or banker of the old school.

Miss Stenning, poetess and patroness of verse, when asked if she

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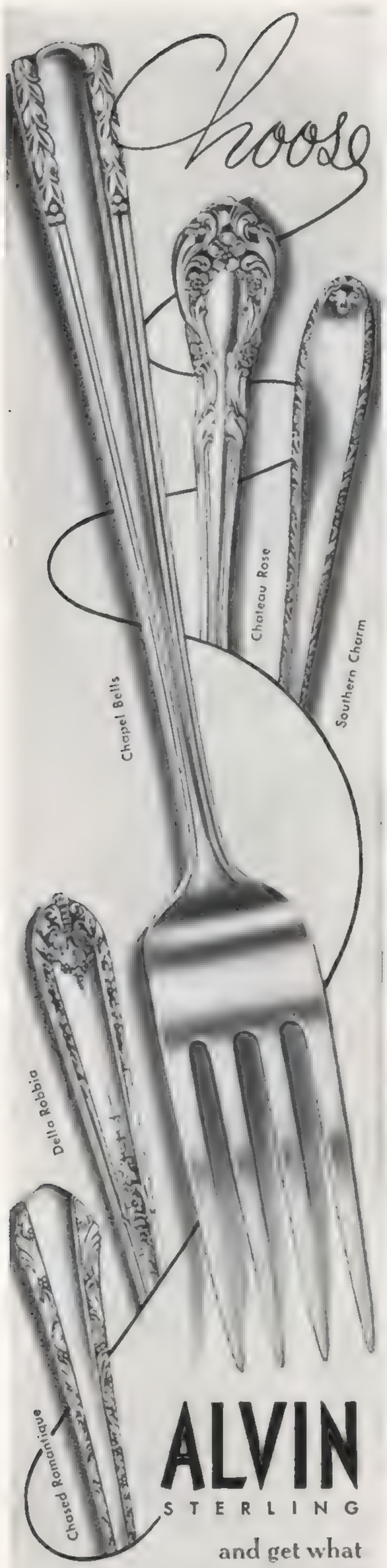
ANNIS FUR-COAT-OF-THE-MONTH



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PEOPLE WHO NEARLY SEE

BY MARJORIE WORTHINGTON

I SUPPOSE the word for it is *myopia* —from the Greek, *muo* shut, *ops* eye—which, until it is broken down that way, is a very pretty word. Shut-eye, on the other hand, doesn't seem to express what I mean. Quite the contrary. For if ever people were wide-eyed, it is those who see but dimly, and strain to see more. They might, on the other hand, almost be called *pop-eyed!*

Straining to see more! Now it is the wisdom of wanting to see more which I begin to doubt. Was I (for, of course, this is about my own affliction) happier before I got my first pair of eyeglasses, or after? Did I enjoy life more or less?

Nearsightedness doesn't interfere with reading. There is no fumbling around for spectacles when anyone hands you a letter to read, or a clipping from the paper. You can read with perfect ease . . . that is, as long as you are able to hold the letter, book, or newspaper in your hands. You need glasses when you stand on a street corner in broad daylight, anxiously and somewhat foolishly waving at taxis full of passengers because you can't see inside; when you see someone across the street waving, and you aren't sure if it is you being waved at, because from across the street you see only a pale oval with a hat on it; when you nervously cut old friends dead, and smile at perfect strangers.

Since I have learned at least one thing in life—that one must make the most of what can't be cured—I can regard my affliction as something of a blessing. In the first place, it is much slighter than things many people suffer from; cross-eyes, bowlegs, and blotches. And it has its advantages. For one thing, the world often looks more beautiful than it probably is. And there are times when it is much nicer to see the forest than the trees.

As a child I was what my mother called proudly "a great reader." I read everything that came my way: *Elsie Dinsmore*, the Dick and Frank Merriwell paper books, Walt Whitman, Draper's *Intellectual Development of Europe*, Laurence Hope's *India's Love Lyrics*, Rabindranath Tagore, and even *The Five Little Peppers*, to mention only a few titles. And I never "had any trouble with my eyes." In fact, they were fairly bright, blue, and clear, only they *did* pop a little, and every doctor who treated me for childish ailments, gave me tests for hyperthyroidism, which, as you know, shows symptoms such as exophthalmos and bumps in the neck. I was even given small doses of iodine.

However, I never did have hyperthyroidism. I was simply nearsighted. My eyes popped because I suspected that there were lots of things I ought to be seeing, and wasn't.

And I was awkward: awkward all through the gangling age, and far beyond it. I was always bumping into things and people, and I dropped things, because sometimes I thought I had them in my hands and hadn't, or vice versa.

I really couldn't see very well, but I didn't know it. And I had even decided to be an artist, subconsciously, perhaps, trying to over-compensate for a functional weakness. When I went to Gloucester with my painting teacher, where everyone else made neat pictures of boats and docks, I made blobs that might have been anything. They said I had a definite gift for mural painting. In that medium, you can suggest what you mean by masses and symbols. You need not go into nuances. I didn't like murals; it is one form of painting that left me cold. Later, of course, when I went to Italy and saw the frescoes, I changed my opinion. But by then it was too late. I had stopped wanting to be an artist. That, by the way, is what is so important about minor afflictions—they can change the entire trend of one's life. Sometimes fortunately so.

I forget how I happened to get my first pair of eyeglasses. Maybe it was because of my Aunt Ethel. She was a beautiful woman, with a fine golden voice. A small fortune was spent on her voice training. And then there came the night of her début at Aeolian Hall. The whole family was there, of course, filling up several rows, plus a few strangers who got free tickets from the booking agency, and one or two third-string critics. The usual array for a singer's concert début.

Time for the concert to begin arrived. And from the wings came Aunt Ethel, looking radiant in gold lamé, her figure superb, her blond hair dressed like Queen Mary's. Only I forgot to say that my aunt had a weakness in her eyes. She usually wore glasses; not spectacles, but lorgnettes, which hung from a silver chain around her lovely neck, giving her an added air of elegance. Of course, a singer can not wear glasses on the concert stage. And so she had none, on the day of days. She just walked out on the stage, her head held high . . . and she tripped and fell flat on her face before that nervously expectant little crowd, including the third-string critics.

I suppose she picked herself up and went on to sing "My Heart Is Like a Singing Bird," but I don't remember. I do remember that she never appeared in public again, or took another expensive lesson.

It may have been because of that, and my breaking all the fragile ornaments in the curio cabinet the day I walked blindly into it, that caused me to be sent to an oculist to be fitted for glasses.

I had the prescription filled and I put on the new glasses and walked out of the shop. There was my Fifth Avenue. The street I had walked up and down so often after school let out; the street that meant opulence, success, art galleries, and smartly dressed women. I remember it as it was then: the parades, the flags of the Allied nations that Childe Hassam has painted in his picture of Fifth

(Continued on page 187)

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PEOPLE WHO NEARLY SEE

(Continued from page 186)

Avenue. That, as a matter of fact, is how I always saw the place and the flags, myself—nicely blurred and impressionistic. But now I walked out, with a pair of spectacles—and what did I see?

Freckles. Actually, I could see the freckles on the faces of people five feet ahead of me. At first, I was thrilled. It was like one's first glimpse of the Mediterranean, or . . . or . . . Niagara Falls. I walked along in a state of happy intoxication. This was what everyone else was always seeing. There wasn't a single thing I would miss anymore. I was just like everybody else, in a world that at last had sharp corners.

And then, I couldn't bear it any longer. I put the glasses back in their stiff blue case with the pink rag for cleaning them and making them clearer should they get blurred. I waited blindly for a bus, as usual always afraid I would get into number three instead of number five. I didn't care which it was. I could always change somewhere along the line. I climbed to a seat on top. The bus turned west on 57th Street, so I knew I was all right. I sat there, holding my purse with the new glasses—I might say, the new world—in it. But I didn't put them on. I could see the shapes of wonderful hats in Herman Tappé's window—and what cared I for the details of feathers or flowers? When we reached the Hudson, there was the river, dim and Whistleresque, with all the advertising signs across the way lost to me. And I was happy again.

I get a new pair of glasses every few years. But I hardly ever wear them, except for the movies or the theatre. And sometimes I think I might enjoy the plays more if I left them off. I don't really mind being awkward. Sitting down at a typewriter, there's not much danger of my breaking anything, except a few old rules. But the funny thing is that I wear glasses to write, when I really don't need them at all. Perhaps I am trying to see the unseeable more clearly.

THE NICE AMERICAN

(Continued from page 185)

knew Mr. James, replied with an amused smile that she had been lucky enough to be born in time. She remembers James visiting her father and standing in the garden with his dachshund Max wrapped round his shoulders like a fur. In her opinion he ornamented Rye. She recalls his trying to interest her father in the then fashionable craze of munching every bit of food sixty times. It was said that any complaint could be remedied by this rule invented by a Dr. Fletcher and known as Fletcherizing. At mealtimes James would sit contentedly, in the Lamb House dining room, chewing the cud. He had Dr. Fletcher to visit him, and made presents to his friends of the Doctor's book, *The New Glutton and Epicure.* In one of these is written: "From Henry James to Mr. Stenning, begging him to try the same course."

James was a generous man. Eagerly the voices of his neighbours exclaim that he never failed to give a donation for the sports day, the cricket and football clubs, to local charities; no beggar was turned away from his door empty handed. It is recorded that if there was a circus in the purlieus, his houseboy always got half-a-crown; if the lad washed the dog he was given half-a-crown; if the dog was taken for a walk it was half-a-crown; and James pronounced the coin with a slow deliberation: "Half . . . a . . . crown." In a letter to a local firm who had removed some furniture for him James wrote: "I am sorry not to have had a chance to tell you on the spot how thoroughly satisfied I am with the way everything was done. I wanted also to see your men before they vanished, and I enclose, in default of that, a postal order for ten shillings, to add to the ten that my servant, Burgess, gave them. I want them to have had, between them, twenty in all, and I beg you to divide among them this additional sum."

His consideration for others, his unlimited friendliness, won for him an affection and respect rarely given to a stranger.

Today Lamb House stands unoccupied and forlorn. By lamplight it is a subject for a painting by James Pride. Early in the Hitler war a bomb made a direct hit on the garden room. The windows of Lamb House were blown out and are now filled with sacking. The books were blasted down West Street, drenched by the hoses of the Fire Brigade, and trampled under foot. After the explosion a piece of blue cloth was noticed lingering in the sky, like a distant memory, reluctant to return to earth. It was one of the garden room curtains. The foundations of this room are now a fenced-off patch of rubble and weeds, an eyesore in the garden, romantic today as it ever was. But on the front of the house, proudly displayed, undamaged, there is a plain stone plaque carved in Roman lettering. All who pass may read: "Henry James author lived here 1898-1916."

It is not, however, as a creator of masterpieces that Henry James is known in Rye. There he receives a higher honour and is remembered as a benevolent human being, the very nice American gentleman who had Lamb House.

[EDITOR'S NOTE: *Henry James's home in England, Lamb House, Rye, Sussex, has been most generously presented by the James family to the National Trust of Great Britain, who are to maintain it as a place of historic interest.*]

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FOUR ENGLISH NOVELISTS

(Continued from page 159)

gold chain and embroidered doublet concealed a galling hair shirt. His long, angular, narrow-chinned face has at times an almost incandescent ivory-greenish pallor, which would show to advantage beneath the gorgonian curls of one of Charles II's periwigs.

About his literary gifts, on the other hand, there is no suggestion of a past age. A mixture of precise observation and queer poetic fantasy, his stories are very much of the modern world—they describe the life of a northern industrial town, of a London fire station during the blitz, of the kitchen and servants' hall of a decaying Irish country house; yet, in some mysterious fashion, the storyteller seems usually to be moving an inch or two above ground level. Familiar objects become unfamiliar; an unexpected radiance descends upon some humdrum landscape; two housemaids waltzing in a deserted room assume the grace of demi-goddesses, their trance shattered at length by the intruding butler:

"The music came louder and louder as he progressed until at the white and gold ballroom doors it fairly thundered. He paused to look over his shoulder with his hand on a leaping salmon trout in gilt before pressing this lever to go in. There was no one. Nevertheless he spoke back the way he had come. 'They'll break it,' he said aloud as though in explanation, presumably referring to the gramophone . . . 'The little bitches I'll show 'em,' he said and suddenly opened.

"They were wheeling wheeling in each other's arms heedless at the far end where they had drawn up one of the white blinds. Above from a rather low ceiling five great chandeliers swept one after the other almost to the waxed parquet floor reflecting in their hundred thousand drops the single sparkle of distant day, again and again red velvet panelled walls, and two girls, minute in purple, dancing multiplied to eternity in those trembling pears of glass.

"'You're daft,' he called out. They stopped with their arms about each other . . ."

That passage is taken from *Loving*, in the opinion of many judges Henry Green's most successful novel. [Viking is publishing it this month.] Issued in 1945, it was the author's sixth book. *Blindness*, the first, written while he was at Eton, was published while he was still at Oxford. Next came *Living*, produced when he was working at a Birmingham factory whither he had gone to learn the family business. *Party Going*, the third of the series, he remembers as the novel that he wrote with the least facility; for its construction occupied seven years, and it was only completed after half a dozen false starts. But, on the whole, Henry Green is not the kind of writer to whom every paragraph represents a separate arduous feat of conquest. His imagination is well-disciplined; and, having spent the day at his office desk, grappling with the problems of "medium-heavy" engineering, he returns home to write a regular six or seven hundred words between dinnertime and midnight. A new book is now in the printer's hands, its title simply—*Nothing*. He describes it as a light-hearted comedy of manners; but I shall be surprised if the comedy does not leave behind it a perceptibly astringent aftertaste.

A similar contrast is provided by Miss Ivy Compton-Burnett. It may seem odd that a successful manufacturer should be a well-known high-brow novelist; it is equally strange that some of the most original books of the present generation should have been conceived far from the influence of modern literary hurly-burly, in the subfusc seclusion of a "genteel" London neighbourhood. Nor is there anything about the novelist herself, a retiring figure clad in the protective colour scheme of her social class and period, to hint at the mordant wit that she exercises on her *dramatis personae*.

For among strangers she is as pleasantly reserved as the intelligence her books reveal is disruptive and subtly disconcerting. Together with a friend, Miss Margaret Jourdain, an eminent authority on eighteenth-century English furniture, she inhabits a large, dusky, high-ceilinged apartment at the end of one of those quiet leaf-strewn London squares from which the main current of late-Victorian wealth has long ago receded. A square for nursemaids and milkmen and soberly dressed ladies airing a small costive dog or going to change their library books at Harrods. The big discoloured stucco-faced houses, each of which once sheltered a family, are now split up into a multiplicity of three- or four-roomed flats and offices.

But imagination creates its own surroundings. I remember noticing that Paul Valéry's study window looked out on to a range of shabby metal chimney-cowls; and Miss Compton-Burnett's talent remains unaffected by this dim-hued Kensingtonian setting. Perhaps it suits her better than one might at once suspect; for all around her are the massive monuments of late-Victorian family life; and it is from that source that the great majority of her novels derive their inspiration. They are concerned with the family—with the huge unrestricted families that flourished before 1900 and did not completely disappear until the reign of George V. To accommodate such tight-packed groups, few incomes or houses were sufficiently elastic. There was a sense of constant over-crowding, both physical and spiritual; while the question "how to make two ends meet" usually lurked upon the backstairs, where carpet gave way to linoleum and there was a lingering smell of boiled cabbage. Such households have often been satirized, but the system conferred some incidental benefits. Parents and children, brothers and sisters, resident cousins, aunts and uncles, acquired a keen

(Continued on page 189)

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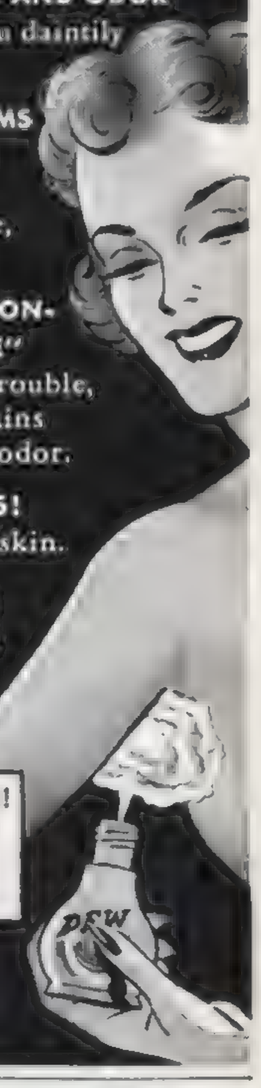

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FOUR ENGLISH NOVELISTS

(Continued from page 188)

awareness of one another's personalities and enjoyed far more intimate, hence more productive, relationships than would be practicable at the present day. Relations were really and truly *related*, with results that were sometimes refreshing and stimulating, sometimes strange and tragic. "The charm of family life is its intensity," said George Moore, no family man himself, in one or another of his autobiographical volumes; and that sentence might well be inscribed at the head of any essay devoted to the novels of Ivy Compton-Burnett.

Intensity is their keynote—intense feeling at work within a frame, or just beneath the surface, of custom and convention. The characters seem staid enough: they are generally members of the minor landed gentry or of the cultivated but somewhat impoverished upper-middle classes—a verbose, impressive father, a dominant, possessive mother, a bevy of rather muffish sons, and a number of vaguely restless and discreetly critical daughters. But we are soon cognizant of strains and tensions; and the characters betray their hidden emotional conflicts by ceaseless verbal duelling. Practically everyone carries a conversational dagger and, in the easiest, smoothest way, does not hesitate to wield it. A damaging stroke may be so quickly and lightly delivered that the weapon has been returned to its scabbard before the reader has quite taken in exactly what was passing.

Yet with the author's verbal comedy goes an underlying sense of tragedy. Diverting on the surface of the story, these dramas of family relationship have often tragic undertones; and dramatic, even melodramatic, episodes are frequently woven into the pattern of the author's complex narrative. Miss Compton-Burnett received a classical education; and the example of the Greek dramatists, themselves so preoccupied with family affairs, and with the conflict between individual passion and domestic loyalties, has certainly not been wasted on her. Like them, should it suit her to do so, she gives short shrift to realism. Her dialogue is deliberately stylized; her characters employ an idiom that bears very little resemblance to slipshod everyday speech, and almost all of them are endowed with the same degree of eloquence. Thus the clergyman's wife when she comes to tea proves nearly as brilliant and uninhibited a conversationalist as her eccentric host and hostess, or as the brood of erratic grown-up children who drift around the tea table. The background of the drawing room is full of ominous shadows. Over the teacups and cake and buttered toast hangs a conviction of fatality. Ornaments quiver on the crowded chimney piece as if to the vibration of distant passing tumbrils. Something peculiar and disturbing and probably very sad is just about to happen to us.

As I have said, there is an arresting contrast between Miss Compton-Burnett studied as a private person and the oddity and originality of the fictitious world she introduces. Like many good artists, she does not altogether understand the mechanism of her own talent, and finds that some at least of its operations are largely uncontrollable. Whenever she has completed a book, she believes that it is the last book she will ever write or publish; and there follow many months of apparent inactivity, during which, unknown to her conscious mind, the seeds of a new story are quietly, slowly germinating. But once she has made a start, she appears to progress without undue pain and difficulty, writing as a general rule between tea and dinner, in the cheapest, flimsiest exercise books. She began to produce novels comparatively late in life: *Pastors & Masters*, her first adult achievement, was written when the novelist was already well into her thirties; and since then she has gone confidently forward, continuing to please and occasionally puzzle her critics because in the last analysis she only writes to please herself. She has the craftsmanship of a professional writer, the imaginative independence of a gifted, wayward amateur. [Knopf published *Bullivant and the Lambs* in 1948, and *Two Worlds and Their Ways* in 1949.]

Betty Miller possesses a kindred advantage. A married woman and the mother of growing children, she has been too busy to waste her attention on cliques and literary gossip, but has little by little evolved a narrative method to fit her own requirements. Circumstances, it is true, have had an important effect. The wife of a practicing psychiatrist, she moves on the fringe of a realm of ideas where the ordinary writer can seldom hope to penetrate; but she is convinced that the expert's theories must be accepted by the creative artist with the very greatest caution, and that they are of no value to him until they have been assimilated into his more general view of life. They can not be applied from outside; they must have been thoroughly digested before he can make use of them. Even so their employment is often dangerous. Every increase of knowledge, she feels, may involve some loss of innocence. The novelist must travel with his eyes perpetually wide open. He is apt to lose his ingenuous clarity of vision if he carries a heavy knapsack full of scientific measuring gear.

Luckily the expert knowledge that has come her way seems to have stimulated her imagination without at any time distorting it. *On the Side of the Angels*, her most absorbing book—a more recent novel, *Death of a Nightingale*, though uncommonly well written, appears by comparison perhaps a trifle lifeless—owes much to the researches of current psychology, but translates the results of those researches into terms of modern literature. This is a study of frustrated and twisted emotion, the portrait of a man in authority, the director of a wartime hospital, whose attitude to-

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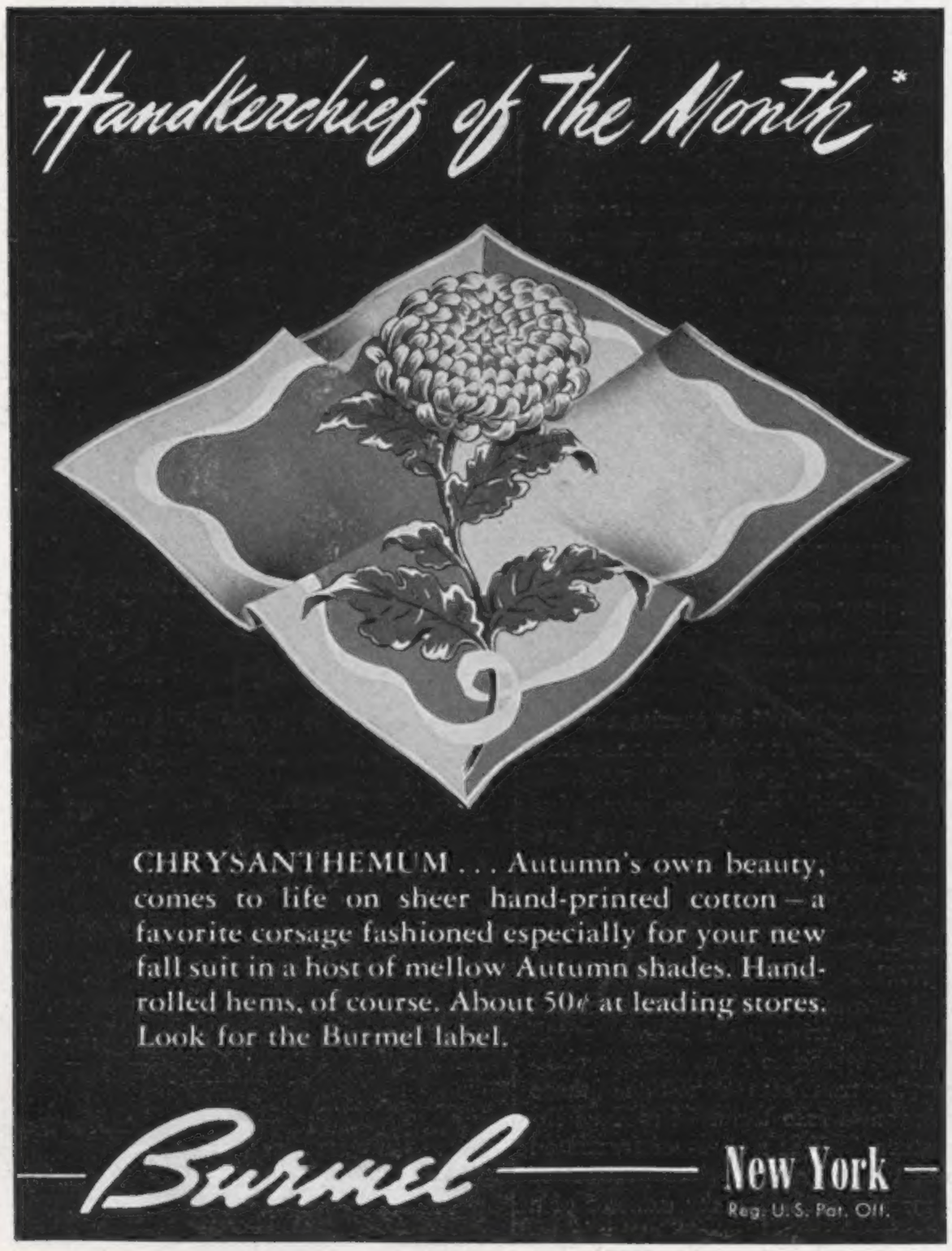

CAREFUL MONEY

(Continued from page 111)

reasons. Then, there are pearls, sweaters, straight skirts (to be lined, later, perhaps, with china silk)—and here she divides $'s by years. There is the good fur, possibly—for it *could* be good and inexpensive, witness the good seal, the good clipped fox coat, the good lapin stole in this issue. There is the hat, chosen for shape (simple)—a cloche or side-swept calot of beaver felt or velvet; chosen for the open question of its price, as well. If she can't really afford good, expensive leather gloves, she wears white and chamois-coloured cotton ones throughout the winter. And she buys her stockings six pairs at a time; wears, and re-pairs them, in rotation.

Under the heading of entertaining new fashion, she puts the little extra dress of wool jersey. The funny, becoming shoulder line that wasn't *meant* to live forever. Separates, when they swerve away from the classic line. Late-day dresses (very often late-day separates). And in her case, everything that has to do with evening (although she thinks that for another woman, another life, the pale tulle beauty which makes a beauty of her on a very important evening could be a very sound investment indeed—and never mind the price. But here, among all of the special delights of new fashion—the fake fur jackets, the fascinating belts—is where she saves, or spends, according to what demands there are upon her money.

She never lets her clothes accumulate spots. She never puts anything away unless it is clean. She never—surprisingly, perhaps—sends anything but her treasured pleated chiffon dress to the most expensive cleaner; she experiments until she finds a conscientious neighbourhood cleaner and bothers to point out to him spots, and how they got there. She has been looking for a part-time lady's maid who will come in for a half day a week to "spot" and hand-press everything she owns; an economy, not an extravagance, she figures.

Finally, she has trained herself to walk through a sale in a shop without a glance—it wasn't what she came for. She is far too realistic to hope that she can save money by unplanned spending. For the whole scope of her wardrobe, its ease, its readiness, depends upon her plans, her planning.

FOUR ENGLISH NOVELISTS

(Continued from page 189)

wards his subordinates is moulded by the unrecognized existence of a profound emotional bias.

Everything she does is done with meticulous care. Yet Betty Miller, who has been writing since she was a child, can now only find leisure to work when her husband and children have left the house about their various occupations, and once the housework of the day has been satisfactorily got through. But from half-past ten she is usually alone; tentative ideas and sentences are jotted down on miscellaneous scraps of paper, or these scraps are painstakingly assembled in the mosaic of her narrative. She is a slow writer, and has often spent a fortnight upon a single paragraph. Incidentally, her devotion to the art she has chosen may not be unconnected with Betty Miller's parentage. Through her mother she is related both to Henri Bergson and to Marcel Proust.

Of the novelists I have endeavoured to sketch above, not one depends—or, so far as I can ascertain, has ever contemplated depending—on the precarious economic rewards of writing books and essays. V. S. Pritchett has been less fortunate, more foolhardy or, it may be, more courageous. He combines writing as an art with writing as a means of life. He has no secondary profession or supplementary income; and, as chief critic of *The New Statesman and Nation*, he delivers week after week a well-turned literary article. His is an enviably hard-wearing gift; but then, about Pritchett the human being—short, wiry, resilient, hard-bitten—there is a certain air of physical toughness, which does not detract from a look of lively intellectual restlessness. One feels that he is never likely to settle down: one is sure that he will never ossify, and equally sure that he will never grow complacent. "The thing that most strikes me [he observes in a letter] is that I am in my late forties and that I still don't know how to be a writer, what's the best life etc. etc., and so I take the drug of hard work to prevent me from enquiring."

But the proof of an author's method is in an author's work; and, although Pritchett is apt to speak disparagingly of his industrious habits as of another form of mental sloth, his narrative style shows no signs of losing its balance and acuteness. There are passages in which its edge is knife-sharp; and his novels, such as *Nothing Like Leather*, founded on his early experiences as an apprentice to the leather business, and two volumes of short stories, *It May Never Happen* and *You Make Your Own Life*, contain some of the finest examples of imaginative yet straightforward storytelling published in England during the last ten or fifteen years. [Two of his novels have been published here by Macmillan: *Nothing Like Leather* in 1935, and *Dead Man Leading* in 1937. Harcourt, Brace & Co. published *It May Never Happen* in 1947.] Naturally he remains unsatisfied; and that is one reason why V. S. Pritchett, for all his powers of graphic narration, in the present state of the book-market may never rise—or sink—to be a best seller. He is too alive, too hard to pin down—serious without being solemn, sensuous and alert to the beauty of the world without meretricious window dressing. These are not qualities that appeal to popular reviewers. They do not wheedle dollars from the devotees of book clubs.

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